

MILLION  
DOLLAR  
LIBRARY

VOLUME VII

CURRENT & STANDARD HITS

NO REPEATS

FOR PROFESSIONAL USE



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# OLD FOLKS AT HOME

Stephen Foster

Way down up-on the Swa-nee Riv-er, Far, Far a-way  
 Dere's wha-'my heart is turn-ing ev-er, Dere's wha' de old folks stay  
 All up and down de whole cre-a-tion, sad-ly I roam.  
 Still long-ing for de old plan-ta-tion, And for de old folks at home.

CHORUS  
 All de world is sad and drear-y ev-'ry where I roam,  
 Oh, dark-ies, How my heart grows wear-y, Far from de old folks at home.

# BEAUTIFUL DREAMER

Beau-ti-ful Dream-er, Wake un-to me, Starlight and drendrops are wait-ing  
 thee. Sounds of the rude world heard in the day,  
 Lulled by the moonlight have all passed a-way. Beau-ti-ful Dream-er,  
 Queen of my song. List while I woo thee with soft mel-o-dy.  
 Gone are the cares of life's bus-y throng, Beautiful Dream-er, a-wake un-to  
 me. Beau-ti-ful Dream-er, a-wake un-to me.

### Allegretto

# FAREWELL MY LILLY

## Moderato

Oh, Lil-ly dear, it grieves me, this tale I have to tell; I  
have to go a'-roam-ing, so Lil-ly, fare-you-well' Oh,  
fare-you-well my true love, fare-well old Ten-nes-see, Then  
let us weep for you, love, but do not weep for me.

CHORUS  
Fare-well for-ev-er to old Ten-nes-see;  
Fare-well my Lil-ly dear, Don't weep for me.

## GENTLE ANNIE

Stephen Foster

Thou wilt come no more, gen-tle An-nie, Like a flow'r thy spi-rit did de-  
part, Thou art gone a-las! Like the man-y that have  
bloomed in the sum-mer of my heart Shall we nev-er more be-  
hold thee nev-er hear thy win-ning voice a-gain, When the  
Spring-time comes, gen-tle An-nie, When the wild flow'rs are scattered o'er the plain.

## JEANIE WITH THE LIGHT BROWN HAIR

Andante Moderato

Stephen Foster

I dream of Jean-ie with the light brown hair, Borne like a va-por,  
on the Sun-mer air; I see her trip-ping where the bright streams play,  
Hap-py as the dais-ies that dance on her way. Man-y were the wild notes her  
mer-ry voice would pour, Man-y were the blithe birds that  
war-bled them o'er; Oh! I dream of Jean-ie with the light brown hair  
float-ing like a va-por on the soft sun-mer air.

## COME WHERE MY LOVE LIES DREAMING

Stephen Foster

Andante

Come where my love lies dream- ing, Dream- ing the hap- py hours away, In  
 vi- sions bright re- deem- ing the fleet- ing joys of days;  
 Dream- ing the hap- py hours, Dream- ing the hap- py hours a- way.  
 Come, where my love lies dream- ing, So sweet- ly dream- ing the hap- py hours a- way.  
 Soft is her slum- ber, Tho' 'ts, bright and free, Dance thru' her dreams like gush- ing mel- o- dy,  
 Light is her young heart, light may it be, Come, where my love lies dream- - ing. D.C.

## OH, BOYS, CARRY ME 'LONG

Stephen Foster

Moderato

1. Oh, car- ry me 'long.... There's no more trou- ble for me..... I'm  
 2. Fare- well to the hills.... The mea- dows cov- er'd with green.... Old  
 gon- na roam in a hap- py home, Where there's no wor- ry for me... I've worked hard in the  
 brin- dle boss, and my old grey horse, All beat- en, bro - ken and lean.. Oh, fare- well to my  
 fields.. And han- dled ma- ny a hoe.... I'll turn my eye, be- fore I die, and  
 dog.... Who al- ways fol- lowed me 'round... Old spot will wail and droop his tail when  
 see the su- gar cane grow.... Oh, boys, car- ry me 'long; Car- ry me till I  
 I am un- der the ground..  
 die... Car- ry me down to the bu- ry- in' ground, Oh, boys, don't you cry....





## CAMPTOWN RACES

Allegretto

Stephen Foster

1. The camp - town la - dies sing this song — Doo - Dah!  
 2. The long - tail filly and the big black horse — Doo - Dah!

Doo - Dah! The camp - town race-track's five miles long — Oh! Doo - Dah  
 Doo - Dah! They fly the track and they both cut cross — Oh! Doo - Dah

day; I came down there with my hat caved in — Doo - Dah! Doo - Dah! I  
 day, The blind horse stuck in a big mud hole — Doo - Dah! Doo - Dah! He

go back home with a pocketful of tin — Oh! Doo - Dah day!  
 can't touch bottom with a ten-foot pole — Oh! Doo - Dah day!

CHORUS D  
 Goin' to run all night! Goin' to run all day! I'll

bet my mon-ey on the bog-tail nag — Some-bod-y bet on the bay.

## OLD DOG TRAY

Andante con moto

Stephen Foster

The morn of life is past, And ev'-ning comes at last, It  
 brings me a dream of a once hap-py day; Of youth-ful forms I've seen, up-  
 on the vil-lage green, A sport-ing with my old dog  
 tray. Old dog - tray's ev-er faith-ful,  
 Grief can-not drive him a-way, He's gen-tle, he is kind, I shall  
 nev-er nev-er find a bet-ter friend than old dog tray.

# OH! SUSANNA

Stephen Foster

Allegretto

I came from A-la-ba-ma with my ban-jo on my knee, I'm  
I Jumped a-board the tel-e-graphy and tra-veled down the river, The  
goin' to Loui-si-a-na, My true love for to see; It  
elec-tric-flu-id-mag-ni-fied, And killed five hun-dred critter. The  
rained all night the day I left, The weath-er it was dry, The  
bull-gine bust, the horse run off; I real-ly thought I'd die;  
sun so hot I froze to death, Su-san-na don't you cry.  
shut my eyes to hold my breath, Su-san-na don't you cry.  
Oh! Su-san-na, Oh, don't you cry for me I've  
come from A-la-ba-ma with my ban-jo on my knee.

# NELLY WAS A LADY

Stephen Foster

Adagio

1. Way down on the Mis-sis-sip-pi float-ing  
2. Now I'm so un-hap-py and I'm weep-ing  
work-ing so hard a-long the way, All night the cot-ton bales a-  
can't tote the cot-ton bales no more; Last night while Nel-ly was a-  
to-ting, Sing for my true love all the day.  
sleep-ing, Death came a-knock-ing at the door.  
CHORUS  
Nel-ly was a la-dy, Last night she died,  
Toll the bell for love-ly Nell, My sweet Vir-gin-ia bride.

## NELLY BLY

With motion

Stephen Foster

1. Nel- ly Bly! Nel- ly Bly! Bring the broom along, We'll sweep the kitchen clean my dear, and  
2. Nel- ly Bly! Has a voice like the tur- tle dove, I hear it in the mead- ow, and I  
have a lit- tle song. Poke the wood my la- dy love, and  
hear it in the grove Nel- ly Bly has a heart, warm  
make the fire burn. And while I take the ban- jo down, just give the mush a turn.  
as a cup of tea, And big- ger than the sweet po- ta- toe down in Ten- nes- see.  
C CHORUS F C G7 C F  
Heigh! Nel- ly, Ho! Nel- ly, Lis- ten love to me, I'll sing for you, play for you, a  
dul- cen mel- o- dy; Heigh Nel- ly! Ho! Nel- ly, Lis- ten, love, to me, I'll  
sing for you. play for you, a dul- cen mel- o- dy.

## MASSA'S IN DE COLD, COLD GROUND

Stephen Collins Foster

'Round de meadows am a ring- ing, De dark- ey's mourn- ful song, 'Twas  
while de mock- ing bird am sing- ing, Hap- py as de day is long.  
Where de i- vy am a creep- ing, O'er de gras- sy mound.  
Dere old Mas- sa am a sleep- ing, Sleep- ing in de cold, cold ground.  
CHORUS F  
Back in de corn- field, hear dat mourn- ful sound,  
All de dark- ies am a weep- ing, Massa's in de cold cold ground.

## THERE IS A TAVERN IN THE TOWN

Traditional



There is a tav - ern in the town, in the town, and



there my dear love sits him down, sits him down, and \_\_\_\_



drinks his wine 'mid laugh - ter \_\_\_\_ free and

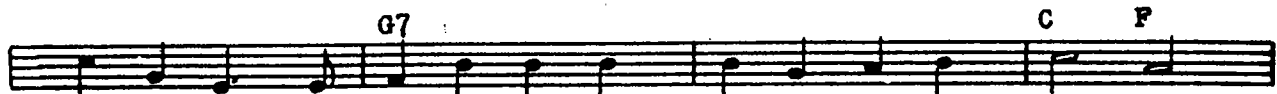


nev - er, nev - er thinks of me \_\_\_\_

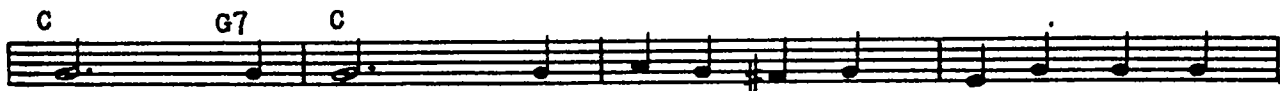
## CHORUS



fare - thee - well, for I must leave thee, do not let the part - ing



grieve thee, and re - mem - ber that the best of friends must part, must



part. A - dien, a - dien, kind friends, a - dien, a - dien, a -



dien, I can no lon - ger stay with you, stay with



you, I'll \_\_\_\_ hang my harp on a weep - ing wil - low




tree, and may the world go well with thee. \_\_\_\_

## TA-RA-RA BOOM-DE-AY!

Tempo di Marcia

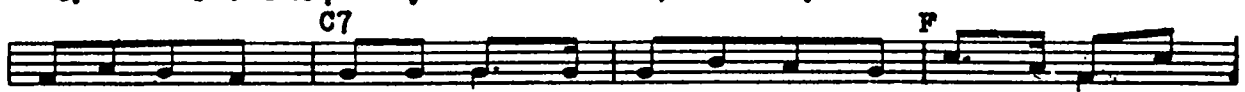
Henry Sayers

**F**

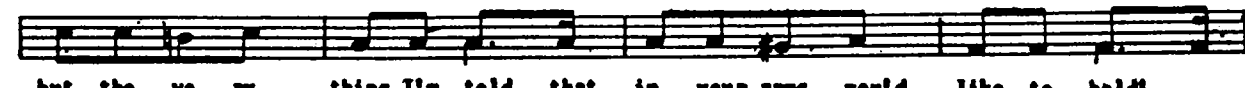


1. A smart and styl-ish girl you see, belle of good se- ci- e- ty;  
 2. I'm not ex- tra-va- gant- ly shy, and when a nice young man is nigh,  
 3. I'm a timid flow'r of in- no cense, pa says that I have no sense, I'm  
 4. You should see me out with pa, prim and most par- ti- cu- lar; The  
 5. When with swells I'm out to dine, all my hun- ger I re- sign,  
 6. Some times pa says with A frown, "soon you'll have to set- tle down."

**C7** **F**




not too strict but rather free yet as right as right can be!  
 for his heart I have A try and faint A- way with tear- ful cry!  
 one e- ter- nal big ex- pense, but men say I'm just im- mense.  
 young men say "ah, there you are!" and pa says that's pe- cu- li- ar, it's  
 taste the food and sip the wine, no such dain- ti- ness as mine!  
 have to wear your wed- ding gown, be the strict- est wife in town.



but the ve- ry thing I'm told that in your arms you'd like to hold!  
 don't come to while thus en- braced I'll off my lips he steals A taste!  
 free as air I'm nev- er rude I'm not too bad and not too good!  
 He's quite sat- is- fied al- though when his back's turned well you know!  
 so old frumps to share like stone, chops and chick- en are my own.  
 but till then I shall not sigh, I shall still go in for my \_\_\_\_

**C7**



nev- er for- ward nev- er bold, not too hot and not too cold,  
 when the good young man in haste, will sup- port me round the waist; I  
 ere my vers- es I con- clude, I'd like it known and un- der- stood, tho'  
 like their cheeks; I say and so off a- gain with pa I go,  
 but when I am all a- lone, for short com- ings I a- tone!  
 well it must come bye and bye, when wed to keep quiet I'll try,

**CHORUS** **F**



Ta- ra - ra boom- de - ay Ta - ra - ra boom- de - ay Ta - ra - ra

**C7** **F**



boom- de- ay. Ta- ra- ra boom- de- ay Ta- ra- ra boom- de- ay Ta- ra- ra

**C7** **F**



boom- de - ay Ta - ra - ra boom- de- ay Ta - ra - ra boom- de- ay

## THERE'LL BE A HOT TIME

W: Joe Hayden

M: Theodore A. Metz

**Moderato**

**G**

When you hear den a bells go ding, ling

ling, all 'join 'round and

sweet - ly you must sing, and when the verse an

through, in the cho - rus all join in, there'll be a

**D7** **G**

hot time in the old town to - night. \_\_\_\_\_

## SWEET ROSIE O'GRADY

W&amp;M: Maud Nugent

**Bb F7 Bb F7 Bb**

Sweet Ro - sie O' Gra dy my

**F7 Bb Gm D7 Gm C7**

dear lit - tle rose, \_\_\_\_\_ She's my stead - dy la -

**F7 Bb F7 Bb Eb**

dy - most ev - 'ry - one knows \_\_\_\_\_ and

**F7 Bb F7 Bb Eb**

when we are mar - ried, how hap - py we'll

**D7 Eb C7 Edim Bb**

be \_\_\_\_\_ I love sweet Ros - ie O' Gra -

**Gm C7 F7 Bb**

dy, and Re - sie O' Gra - dy loves me. \_\_\_\_\_

## AFTER THE BALL

Tempo di Valse

W&amp;M: Charles K. Harris

G Gdim

Af - ter the ball is ev - er, af - ter the break of

D7 Am E7 Am

morn, Af - ter the dan - cers leav - ing,

D7 G D7 G

af - ter the stars are gone; Man - y a heart is ach -

E7 A7 D7

ing, if you could read them all Man - y the

G E7 A7 D7 G

hopes that have van - ished, af - - ter the ball.

## DAISIES WON'T TELL

Tempo di Valse

W&amp;M: Anita Owen

Bb D7 Eb

Dai - sies won't tell, dear, come kiss me

Bb F7 Bb C7

do. tell me you love me, say

F7 Bb

you'll be true, And I will prom -

D7 Eb Bb G7

ise al - ways to be ten -

C7 Bb F7 Bb

der and faith - ful, sweet - heart, to thee.



## THE SIDEWALKS OF NEW YORK

Waltz Tempo

W&amp;M: Charles B. Lawlor and James W. Blake

East side, West side, all a -  
round the town, The tots sang "Ring a -  
Ros - ie" "Lon - don bridge is fall - ing down,"  
boys and girls to - geth - er, me and  
Ma - mie O' Rerke, tripped the light fan -  
tas - tic, on the side walks of New York.

## SWEET BUNCH OF DAISIES

Moderato

By: Anita Owen

1. Sweet gold - en dai - sies, oh, how dear to  
2. Sweet with - ered dai - sies, treas - ured more than  
me, gold, ev - er I hear them whis - p'ring,  
bring back to mem - 'ry these sweet  
love of thee, mur - mur - ing soft -  
days of old, when we to - geth -  
ly, in a si - lent theme, of  
er strolled thru for - ests green, gath -  
love's bright morn - ing, now one sad sweet dream,  
er - ing dai - sies, grow - ing by the stream.

## LITTLE ANNIE ROONEY

Michael Nolan

She's my sweet - heart I'm her  
 bean She's my An - nie, I'm  
 her Joe Seen we'll mar - ry  
 nev - er to part Lit - tle An - nie  
 Reo - ney is my sweet - heart.

## THE SUNSHINE OF PARADISE ALLEY

W: W. H. Ford

M: John W. Bratton

Ev - 'ry Sun - day down to her home we  
 go All the boys and all the girls, they  
 love her so. Al - ways jol -  
 ly, heart that is true, I know She  
 is the sun-shine of Par - a - disc Al ley.

## BICYCLE BUILT FOR TWO

Harry Dacre

G C

Dai - sy, Dai - sy, give me your an - swer,

G D7 G Em A7

do, I'm half cra - zy, all for the

D7 G

love of you, It won't be a sty - lish mar-riage,

C G D7 G

I can't af - ford a car-riage, But you'll look

D7 G D7 G D7 G

sweet, on the seat, of a bi - cy - cle built for two.

## MY SWEETHEART'S THE MAN IN THE MOON

Moderato

W&amp;M: James Thornton

G

My sweet-heart's the man in the moon, I'm go - ing to

C

mar - ry him soon, 'Twould fill me with bliss, just to

G A7 D7

give him one kiss, But I know that a doz - en I nev - er would

G

miss, I'll go up in a great big bal - loon, and see my sweet

C

heart in the moon, Then be - hind some dark cloud, where no

G A7 D7 G

one is al - low'd, I'll make love to the man in the moon.

## THE BOWERY

W: Charles H. Hoyt

M: Percy Gaunt

Eb Bb7 Eb  
 The bow - 'ry, the bow - - 'ry they say such  
 Bb7 Eb Bb7  
 things and they do strange things on the bow - 'ry. The  
 Eb Bb7 Eb  
 bow - 'ry I'll nev - er go there an - y - more. The  
 Eb Bb7 Eb  
 bow - - 'ry the bow - 'ry they say such  
 Bb7 Eb  
 things and they do strange things on the bow - 'ry the  
 Bb7 Eb  
 bow - 'ry, I'll nev - er go there an - y - more.

## COMRADES

Felix McGlennon

Bb Eb Ebm Bb Gdim  
 Com - rades, com - rades, ev - er since we were  
 F7 Bb  
 boys, shar - ing each oth - er's sor -  
 Bbm6 C7 F7  
 rows, shar - ing each oth - er's joys.  
 Bb Eb Bb Bb7 Eb  
 Com - rades when man - hood was dawn - ing, faith - ful what  
 D7 Cm Gdim  
 e'er may be - tide, when dan - ger threat-en'd, my  
 Bb Gm C7 Ebm F7 Bb  
 jel - ly old com - rade was there by my side.

## THE BAND PLAYED ON

W: J. F. Palmer

M: Charles B. Ward

Musical score for "The Band Played On". The score is written in 2/4 time with a key signature of one flat (Bb). The melody is on a single staff. Chords are indicated by letters above the staff. The lyrics are written below the staff.

Chords: Bb, F7, Bb, F7, Bb, F7, Bb7, Eb, G7, F, G7, Cm, Gdim, Bb, Cm, C7, F7, Bb.

Lyrics:
   
Ca - sey would waltz with a straw-ber - ry blonde, and the band
   
played on, He'd glide 'cross the floor with the girl he a -
   
der'd, and the band played on, But his
   
brain was so load - ed it near - ly ex - plod - ed, the poor girl would
   
shake with a - larm, He'd ne'er leave the girl with the
   
straw-ber - ry curls, and the band played on.

## SHE MAY HAVE SEEN BETTER DAYS

Valse Moderato

W&amp;M: James Thornton

Musical score for "She May Have Seen Better Days". The score is written in 3/4 time with a key signature of one flat (Bb). The melody is on a single staff. Chords are indicated by letters above the staff. The lyrics are written below the staff.

Chords: G, C, G, Em, A7, D7, G, C, B7, E7, A7, G, D7, G.

Lyrics:
   
She may have seen bet - ter days, When she was
   
in her prime, She may have seen bet - ter
   
days, once up - on a time.
   
Tho' by the way - side she fell, she may
   
yet mend her ways. Some poor old moth - er is
   
wait - ing for her who has seen bet - ter days.

## ON A SATURDAY NIGHT

Moderato

Joe Howard &amp; Ida Emerson

On a Sat - ur - day night, \_\_\_\_\_ dear old  
 Sat - ur - day night, \_\_\_\_\_ when your pock-ets are filled with  
 coin, ev - 'ry - bod - y is asked to join, \_\_\_\_\_  
 on a Sat - ur - day night, \_\_\_\_\_ good old Sat - ur - day  
 night, \_\_\_\_\_ The next day is Sun - day, but still, on a  
 Mon - day, we dream of Sat - ur - day night, \_\_\_\_\_

## DREAMING

W: L.W. Heiser

Waltz Tempo

Mt. J. Anton Dailey

Dream - ing, dream - ing, of you sweet - heart I am  
 dream - ing, dream - ing of days, when you loved me best  
 dream-ing of hours that have gone to rest, dream - ing.  
 dream - ing love's own sweet mes - sage I'm bring - ing, years have not  
 changed the old love still re - mains, dream \_\_\_\_\_ ing. \_\_\_\_\_

## WHILE STROLLING IN THE PARK ONE DAY

Moderato

W&amp;M: Ed Haley

While stroll- ing in the park one day, All  
We lin - ger'd there be - neath the trees, Her

in the mer - ry month of May. A re - quish pair of eyes they  
voice was like the fra - grant breeze, We talked of hap - py love un -

took me by sur - prise, in a mo - ment my poor heart she stole a -  
til the stars a - bove, when her lov - ing yes she gave my heart to

way. Oh a sun - ny smile was all she gave to me  
please.

And of course we were as hap - py as could

be. So neat - ly I raised my

hat and made a po - lite re - mark I

nev - er shall for - get that love - ly aft - er - noon, when I

met her at the foun - tain in the park.



## EVERY NIGHT IN CENTRAL PARK

George M. Cohan

Moderato

G

A sum - mer's night when stars are bright and twin - kle up a -

D7

bove, \_\_\_\_\_ Life's sub - lime and that's the time to tell your

G Ddim D7 G

tales of love. \_\_\_\_\_ All the boys and all the

D7

girls are out up - on a lark, \_\_\_\_\_ and sweet-hearts

Ddim Am G D7 G

plan their fu - ture ev - 'ry night in Cen - tral Park. \_\_\_\_\_

## MARY KELLY'S BEAU

W: Edward Harrigan

M: Dave Brahman

Moderato

C G7 C F C D7

Oh, lit - tle Ma - ry Kel - ly, she's a Ros - ey Pe - sey

G7 E7 Am Dm C

lass, \_\_\_\_\_ And when I'm walk - ing with her, all the mash - ers

G7 C G7 C

let her pass. \_\_\_\_\_ For I'm her stead - y com - pa -

F C D7 G7 E7

ny, I want it pub - lished so \_\_\_\_\_ go tell it

F Cdim C G7 C

to your neigh - bors I am Ma - ry kel - ly's beau. \_\_\_\_\_

## SHE IS MORE TO BE PITIED THAN CENSURED

Moderato

Wm. M. Gray

She is more to be pit - ied than cen - sured, she is  
 more to be helped than des - pised, She is on - ly a las - sie who  
 ven - tured, on life's storm - y path, ill ad - vised, do not  
 scorn her with words fierce and bit - ter, do not laugh at her  
 shame and down - fall, for a mo - ment just stop and con -  
 sid - er, that a man was the cause of it all.

## YOU TELL ME YOUR DREAM, I'LL TELL YOU MINE

W: Seymour Rice &amp; Albert H. Brown

Waltz Tempo

M: Charles N. Daniels

You had a dream, well, I  
 had one too, I know mine's best  
 'cause it was of you. Come  
 sweet - heart tell me, now is the  
 time, you tell me your  
 dream, I'll tell you mine.

# TAKE BACK THE HEART

Moderato

W&M: Mrs. Charles Barnard (Claribel)

Take back the heart that they gav - est, what is my  
 an - guish to thee, \_\_\_\_\_ Take back the free - dom thou  
 crav - est, leav - ing the fet - ters to me, \_\_\_\_\_  
 Take back the vows thou hast spo \_\_\_\_\_ ken fling them a -  
 side and be free, \_\_\_\_\_ smile o'er each pi - ti - ful  
 to \_\_\_\_\_ ken, leav - ing the sor - row for me, \_\_\_\_\_  
 Drink deep of life's fond il - lu - sion, gaze on the  
 storm - cloud and flee \_\_\_\_\_ Swift - ly thru strife and con -  
 fu - sion, leav - ing the bur - den to me, \_\_\_\_\_

## POOR LITTLE MARY

W: Walter H. Ford

Moderato

M: Maurice Levi

Her Chris - tian name was Ma - ry, But she took the  
 "R" a - way, She want - ed to be a  
 fai - ry, with the beau - ti - ful name of May; But a  
 young man came to wed her, in a year or so  
 he was "Pa", So he took the "R" a -  
 way, and made poor lit - tle Ma - ry, "Ma".

Chords: G, D7, G, Gdim, Am7, D7, B7, Em, A7, D7, G, Gdim, D7, C, Am, B, E7, Am, G, D7, G.

## SHE MAY BE SOMEBODY'S MOTHER

Andante

By: Will C. Carleton

She may be some - bo - dy's moth - er, come, let her  
 go her way, Let us not treat her un - kind - ly,  
 Be - cause she's old and gray, who  
 knows but some - bo - dy may love her, As we all love our  
 own moth - ers dear, There was tears in the eyes of the  
 crowd that stood by, who chanc'd the lads kind words to hear.

Chords: G, Gdim, G, C, G, Gdim, G, A7, D7, G, Gdim, G, G7, C, G, Dm, E7, A7, D7, G.

# I WAS ONCE YOUR WIFE

W: Raymond A. Browne

Moderato

M: 4/4

Rosenfeld

1. The court had o-pen-ed ses-sion, and a wo-man stood in tears, Be-  
 2. The court-room filled with won-der and his hon-or sat a-mazed, Then

fore the learn-ed judge so stern and cold, And the her looks were tinged with gray, 'Twa.  
 search-ing-ly he scanned the wo-man's face, Their eyes met and he saw she spoke the

not the gray of years, Ah no; her face an-oth-er sto-ry told The  
 truth, for as he gazed Each once loved feat-ure he could dim-ly trace "You

charge was but a trif-ling one but with a down-cast glance She  
 are dis-charged", he mur-mured, "For al-though you've stained my life, 'Tis

begged in voice born of an anx-ious dread That sen-tence be sus-pend-ed and for  
 God must judge, not I, your sin that day Here take this gold, I can't for-get that

just an-oth-er chance, Then in a tone of an-guish sad-ly said,  
 you were once my wife, The past seemed speaking when I heard you say:

You are rich and re-spect-ed; I am an out-cast now

Reap-ing the bit-ter har-vest of a brok-en wed-ding vow But

in the past you loved me, and the' I marred your life

tem-per your jus-tice with mer-cy For I was once your wife.

## BILL BAILEY

Moderato

WAM: Hughie Cannon

On one sum-mer's day sun was shin-ing fine, the  
 Bill drove by dat door in an au-to-mo-bile, a

la - dy love of old Bill Bailey was hanging clothes on de line in her back  
 great big dia - mond, coach and foot - man hear dat big wench squeal he's all a -

yard, and weep-ing hard She mar-ried a B. and O.  
 lone, I heard her groan, She bel-tered thru that

brake - man, dat took and throw'd her down, Bel-ler-ing like a prase-fed calf, wid a  
 door, Bill Bail-ey is you sere? Stop a min-ute, won't you list'n to me won't

big gang hang-ing round and to dat crowd, she yelled out loud:  
 I see you no more? Bill wink's his eye, as he heard her cry:

(CHORUS)  
 Won't you come home, Bill Bai-ley, won't you come home? She means de  
 whole day long, I'll do de cook-ing dar-ling,  
 I'll pay de rent; I knows I've done you wrong.  
 Mem-ber dat rain-y eve dat I drove you out, with  
 noth-ing but a fine tooth comb? I knows I'se to blame, well  
 sin't dat a shame? Bill Bai-ley, won't you please come home?

## WHOA, EMMA!

By: John Read

1. I don't mind tell-ing you, I took my girl to Kew And  
 2. I asked them what they meant when some-one at me sent An  
 3. An old man said to me, "Why, young man, can't you see The

Em - ma was the dar - ling crea-ture's name ----- While  
 egg which near-ly struck me in the eye ----- The  
 joke," and I looked at him with sur - prise ----- He

stand-ing on the pier, some chaps at her did leer, And  
 girl be - gan to scream, say-ing "Fred, what does this mean?" I  
 said, "Don't be put out, C7 it's a say - ing get a - bout," And

one and all a - round her did ex - claim: -----  
 asked a - gain and this was their re - ply: -----  
 then their voi - ces seemed to rend the skies -----

CHORUS F  
 Whoa, Em - ma! Whoa, Em - ma! Em - ma, you  
 put me in quite a di - lem - ma! Oh, Em - ma!  
 Whoa, Em - ma! That's what I heard from Put - ney to Kew.

## CALL HER BACK AND KISS HER

By: C. Minasi

A no - man's sure to go her way, But when she's  
 A wife will sure - ly rule the roost. Of course, that's  
 Be al - ways gen - tle, nev - er harsh, and, mind you,

gone we miss her ----- So, if you've had an  
 al - ways prop - er; ----- And if she means to  
 do not flout her; ----- Re - men - ber, you're but

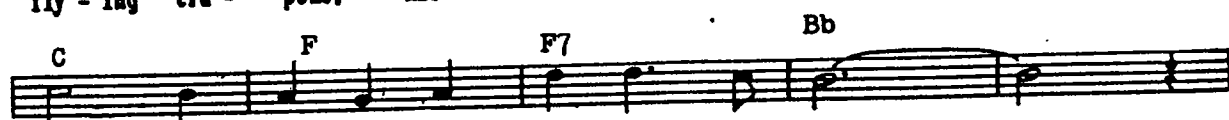
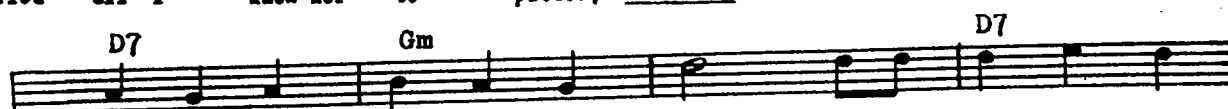
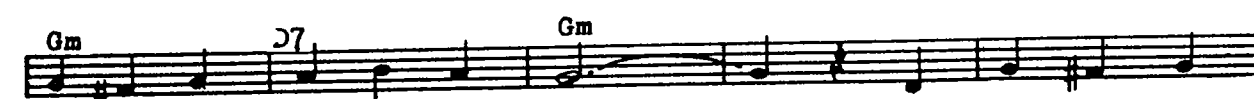
an - gry word, Why, call her back and kiss her -----  
 rule you, too, I don't think you can stop her -----  
 help - less men and can - not do with - out her -----



## THE MAN ON THE FLYING TRAPEZE

W: George Laybourne

M: Alfred Lee



## WE WON'T GO HOME UNTIL MORNING

Traditional

For he's a jol-ly good fel - low, for he's a jol-ly good fel - low, for  
 We won't go home un-til morn-ing, we won't go home un-til morn-ing, we

he's a jol-ly good fel-low, which no - bod-y can de - ny which no-bod-y can de -  
 won't go home un-til morn-ing till day-light doth ap - pear! Till day-light doth ap -

ny, which no-bod-y can de - ny, which no-bod-y can de - ny, which  
 pear till day-light doth ap - pear, till day-light doth ap - pear, till

no - bod-y can de - ny For he's a jol-ly good fel - low for he's a jol-ly good  
 day-light doth ap - pear We won't go home un-til morn-ing we won't go home un-til

fel - low for he's a jol-ly good fel - low which no - bod-y can de - ny.  
 morn-ing, we won't go home un-til morn-ing till day-light doth ap - pear.

## THE OLD GRAY MARE

Moderato

Traditional

The old gray mare, she ain't what she used to be, ain't what she used to be

ain't what she used to be the old gray mare, she ain't what she used to be

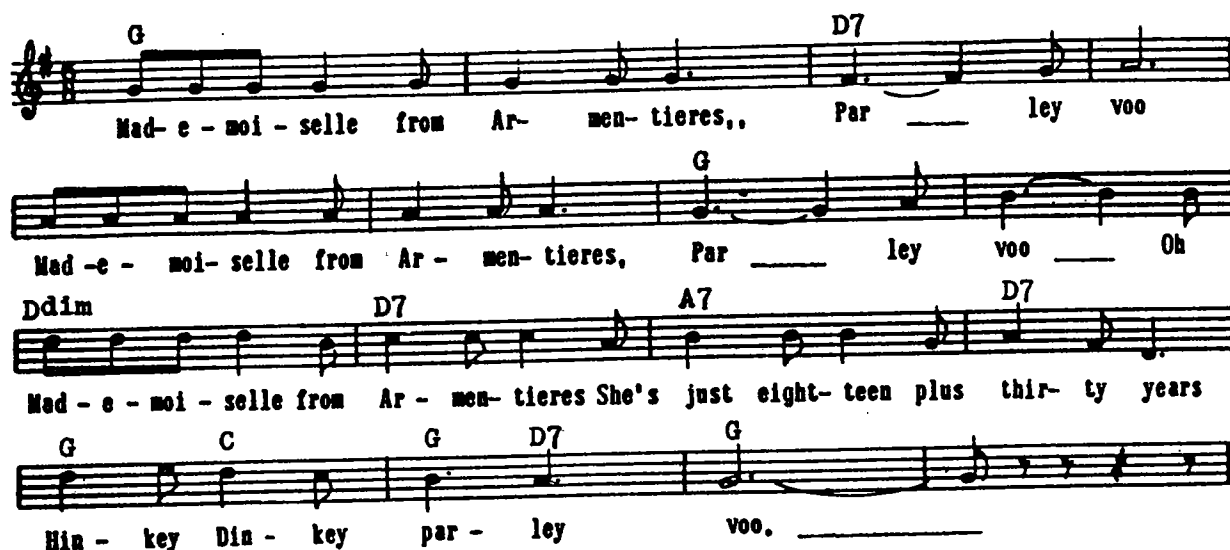
man-y long years a - go. Fine Man - y long years a - go,

man - y long years a - go, The old gray mare, she

ain't what she used to be man - y long years a - go.

## HINKY DINKY PARLEY-VOO

Traditional



Mad-e - moi - selle from Ar - men - tieres,, Par \_\_\_\_\_ ley voo

Mad - e - moi - selle from Ar - men - tieres, Par \_\_\_\_\_ ley voo \_\_\_\_\_ Oh

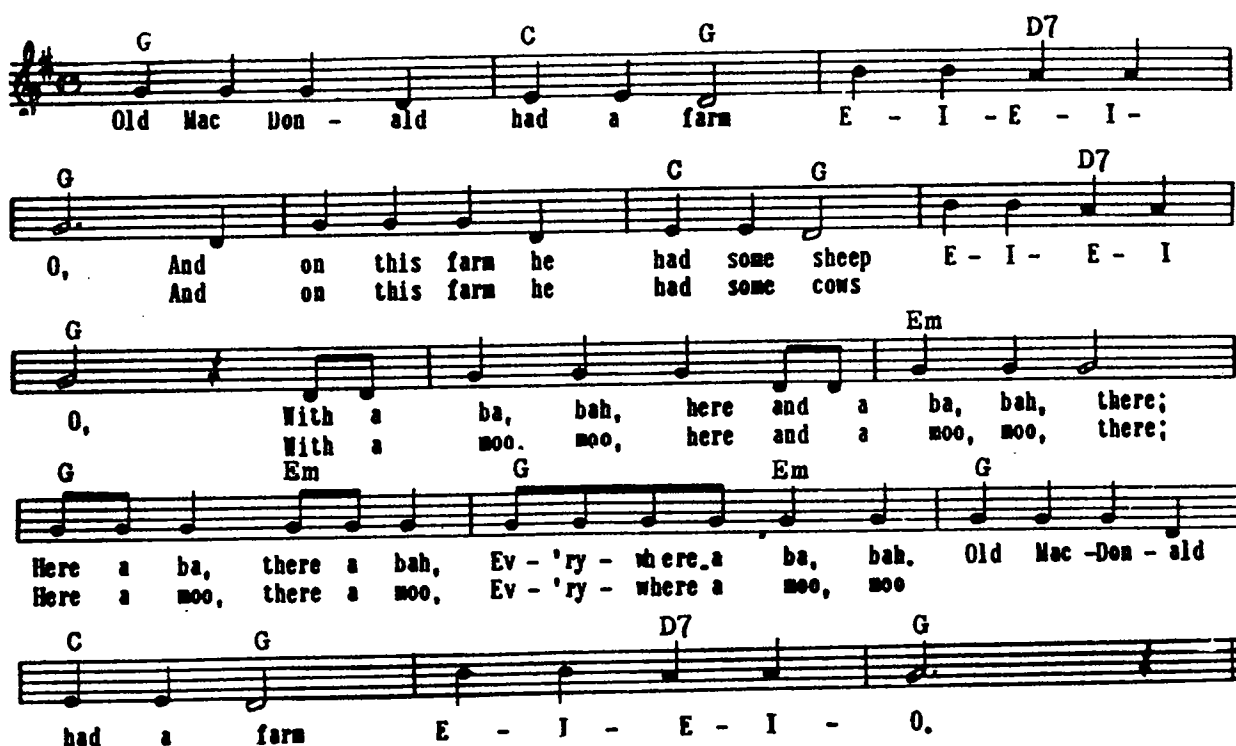
Mad - e - moi - selle from Ar - men - tieres She's just eight - teen plus thir - ty years

Hin - key Din - key par - ley voo. \_\_\_\_\_

Chords: G, D7, G, Ddim, D7, A7, D7, G, C, G, D7, G

## OLD MacDONALD HAD A FARM

Traditional



Old Mac Don - ald had a farm E - I - E - I -

O, And on this farm he had some sheep E - I - E - I

And on this farm he had some cows

O, With a ba, bah, here and a ba, bah, there;

With a moo, moo, here and a moo, moo, there;

Here a ba, there a bah, Ev - 'ry - where a ba, bah. Old Mac - Don - ald

Here a moo, there a moo, Ev - 'ry - where a moo, moo

had a farm E - I - E - I - O.

Chords: G, C, G, D7, G, C, G, D7, G, Em, G, Em, G, C, G, D7, G

(Continue with ducks (quack quack), Turkeys (gobble-gobble), Pigs (boink-boink)  
 Ford (rattle-rattle), etc., adding and repeating all each time.)

## LET ME SHAKE THE HAND THAT SHOOK THE HAND OF SULLIVAN

W: Monroe H. Rosenfeld

M: Alfred Williams

1. The Bra - dys and O' - Gra - dys, ye may talk a - bout them all, The  
 2. He wears a hat the style of that they wore in nine - ty - eight, With  
 3. The boot - blacks on the cor - ner they all wait to catch his eye, It's

La - ceys and the Ca - seys from Bom - bay to Don - e - gal; I'd  
 whis - kers thin fore - ninst. his chin which makes him look so swate; a  
 "Good - day, Mis - ter Sul - li - van," as he goes walk-in' by: He

like to find an - oth - er man that's fit to breathe the air with Sul - li - van, the  
 black-thorn stick with-in his fist he's swing-in' night and day; He holds it there, the  
 wears a rose as big as an - y turn-up on his coat, A stand-up col-lar

gen - tle-man from good old Coun - ty Clare, It's him that's ea-sy with the girls and  
 boys de - clare, to keep the girls a - way. The wid - ow Do-lan had a raf - fle  
 half-mast high and big e - nough to vote. The tons of coal he gave a - way would

sol - id with the men, and when the whis-key jug goes 'round can drink e-nough for  
 for a stove one night, He danced un-til the thin roof tum-bled in and raised a  
 fill the riv - er up, And when he drinks it's "Come, me boys, and have an-oth - er

ten; if an - y - one does know him here, I don't care who's the man, Let me  
 fight; to set - tle all the dam - a - ges, he stepped up like a man, Let me  
 sup," he has my vote for pres-i - dent way down to al - der - man, Let me

shake the hand that shook the hand of Sul - li - van. He's the pride of the ward

hap - py as a lord, He's got the rep - u - ta - tion of a

man; ——— ar-rah, good luck to yez all, let's have an-oth - er ball, let me

shake the hand that shook the hand of Sul - li - van.

## FINIGAN'S WAKE

Traditional

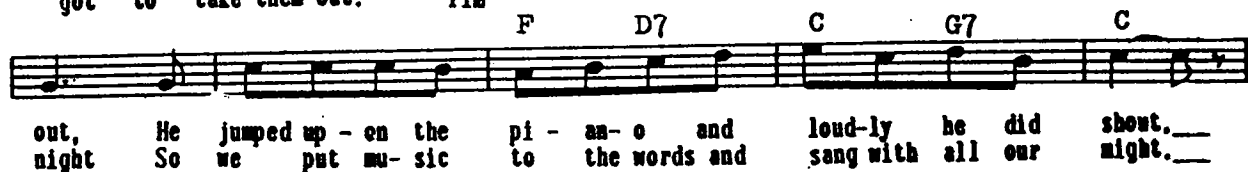
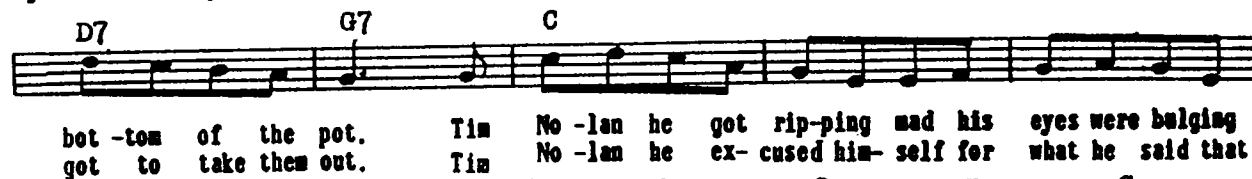
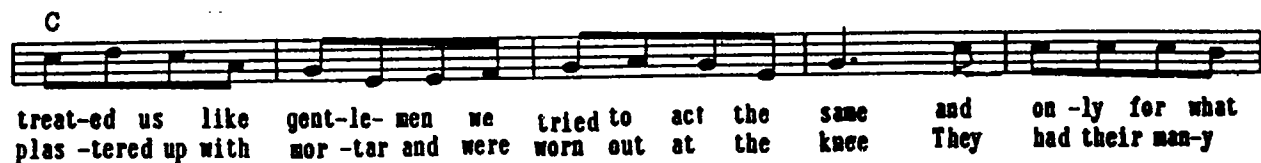
Tim Fin-i-gan liv'd in Wal-ker street, an I-rish gin-tle man  
might-y odd, He'd a beau-ti-ful brogue so rich and sweet, and to  
rise in the world he car-ried the hod; But you see, He'd a sort of a  
tipp-ling way; with a love for the liqu-or poor Tim was born, and to  
help him through his work each day, he'd a drop of the creat-ure  
ev-'ry morn. Whack, hur-rah, dance to your part-ners,  
welt the flure your trot-ters shake, is-n't it the  
truth I've told ye, lots of fun at Fin-i-gan's wake.

2. One morning Tim was rather full, his head felt heavy, which made him shake,  
He fell from the ladder and broke his skull; So they carried him home his corpse to wake;  
They rolled him up in a nice clean sheet and laid him out upon the bed  
With fourteen candles round his feet, and a couple of dozen rounds his head. Chorus.
3. His friends assembled at his wake, Missus Finnigan called out for the lunch;  
First they laid in tay an' cake, thin pipes and tibbacky an' whiskey punch.  
Miss Biddy O'Neil began to cry, "Sick a purty corpse did ye ever see;  
Arrah! Tim Avournee, an' why did ye die?" "Och, none of yer gab," sez Judy Magee. Chorus.
4. Then Peggy O'Conner took up the job: "Arrah, Biddy," ses she, "Yer wrong, I'm sure,"  
But then Judy gave her a belt on the gob, an' left her sprawling on the flure.  
Each side in war did then engage - 'Twas woman to woman an man to man -  
Shillelah Law was all the rage, and a bloody ruction soon began. Chorus.

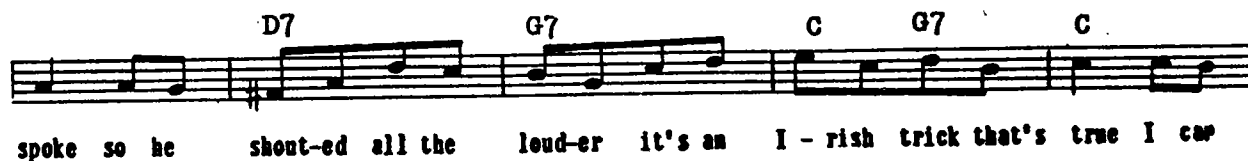
## WHO THREW THE OVERALLS IN MRS. MURPHY'S CHOWDER?

Allegro

George L. Gieffer



## CHORUS



## MY WILD IRISH ROSE

By: Chauncey Olcott

My wild I - rish rose, the sweet-est  
 flow'r that grows, You may search ev' - ry - where, but  
 none can com - pare with my wild I - rish rose. My  
 wild I - rish rose, The dear - est flow'r that  
 grows, And some day for my sake, she may let me  
 take the bloom from my wild I - rish rose.

## O'HOOOLIGHAN

Traditional

My name it is O' hoo - li - han, I'm a man quite in - flm - en - tial; I  
 mind my bus' - ness, stay at home, no wants are few and small. But the  
 oth - er day a gang did come, chuck full of whis - key beer and rum; and they  
 dragg'd me out in the boil - ing sun, to play a game of ball.

They made me carry all the bats, they nearly drove me crazy;  
 They put me out in the centre field, I paralysed them all;  
 I put up me dukes to catch a fly, be jabers it caught me in the eye  
 And they hung me up on the fence to dry, the day I played base ball.

I took up the bat and I knocked the ball, I thought of San Francisky,  
 And 'round the bases I did fly, three times and a half or more,  
 When all the crowd began to howl, "O'Hoolihan, you've made a foul;"  
 And they rubbed me down with a turkish towel the day I played base ball.

The reporters came around next day, and presented me with a medal;  
 They asked for my photography, to hang upon the wall;  
 Says they, "Young man, you've won the game." Me head was broke, and me shoulder lame,  
 And they carried me home in the cattle train, the day I played base ball.

## MINSTREL BOY

W: Thomas Moore

Andante mosso e brillante

Traditional Air

The min-strel boy to the war is gone, in the ranks of death\_ You'll  
find him. His fa-ther's sword he hath gird-ed on, and his  
wild harp slung be- hind him, Land of song, said the  
war-rior bard, Tho' all the world be- trays thee, One  
sword, at least, thy rights shall guard, one faith-ful harp shall praise thee.

## SNOWY-BREADED PEARL

W: Stephen de Vere

Moderately

Traditional

1. Oh she is not like the rose that proud in beauty glows and boast-eth that she's so wondrous  
2. If I sigh, a sud-den fear comes o'er her and a tear stands quiv'ring within her downcast  
fair; But she's like the vio-let blue, ev-er mod-est, ev-er true, from her  
eye; When I smile, those orbs of A-zure gleam forth with love and pleas-ure like  
leaf-y bow'r per-fume-ing the still night air. Oh, she's gen-tle lov-ing, wild, she's  
sud-den glo-ry burst-ing thru a cloud-ed sky. If I claim her for my bride, she  
art-less as a child, Her clus-t'ring tres-es soft-ly flow-ing down; I'll  
trem-bles at my side, And gen-tly lifts her eyes with looks so ten-der. I  
love thee ev-er-more, Sweet col-leen oge as thore, My true love, my snow-y breast-ed pearl.  
love thee, on-ly, My col-leen gal Ma-Chree, My ture love, my snow-y breast-ed pearl.



## BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS

Andante

Thomas Moore

Be- lieve me, if all those en-dear- ing young charms which I gaze on so fond-ly to-  
 day,\_\_\_\_ Were to change by to- mor- row and fleet in my arms, Like\_\_\_\_  
 fair- y gifts fad- ing a- way,\_\_\_\_ Thou would'st still be a- dored, as this  
 mo- ment thou art, Let thy love- li- ness fade as it will,\_\_\_\_ And a  
 round the dear ru- in each wish of my heart, would en- twine it- self ver- dant- ly still.\_\_\_\_

## OH! THE DAYS ARE GONE WHEN BEAUTY BRIGHT

Allegretto

By: Thomas Moore

Oh! the days are gone when beau- ty bright my heart's chain  
 wove; When my dreams of life, from morn till night, was love, still  
 love! Now hope may bloom, and days may come, of mild- er, calm- er  
 beam; But there's noth- ing half so sweet in life as love's young  
 dream! Oh! There's noth- ing half so sweet in life as love's young dream.

## MARY BLACK FROM HACKENSACK

W. Lew Dockstader

Allegretto

M: George M. Cohan

1. A pi-ous girl named Ma-ry Black who used to live in Hack-en-sack, She  
 heard her great big cous-in Jack of ci-tty fro-lics talk. No  
 told a-bout the Bow-er-y and all the sights there were to see, Poor  
 Ma-ry pon-dered, then said she, "I'm going to see New York".  
 Ma-ry Black from Hack-en-sack, she'd nev-er been out of the town, \_\_\_\_ She  
 want-ed to see the Bow-er-y, the place of great re-noun. \_\_\_\_ She  
 thought of the trip and she grabbed her grip, and it didn't take long to pack, \_\_\_\_ Things  
 WERE-N'T SO BLACK WHEN MA-RY BLACK GOT BACK TO HACK-EN-SACK. \_\_\_\_

2. She bade goodbye to all the jays  
 It took her just about two days,  
 To learn a lot of city ways,  
 For New York she'd been thru,  
 She wore no feathers in her hat,  
 She caught a bean, now think of that,  
 She had a lovely little flat  
 And bought an oil stove too.  
 CHDS: Mary Black From Hackensack, Etc.

3. For sev'ral weeks she stayed away  
 But finally returned one day  
 She rode a bike in bloomers gay  
 Which caused the town much mirth,

The village preacher cried "Oh, my!  
 A girl in pants before my eye."  
 Said Mary, "You're a nice old guy,  
 Go on! Get off the earth!"  
 CHDS: Mary Black From Hackensack, Etc.

4. Now at the Hackensack Town Hall  
 That night the town band gave a ball  
 Sweet Mary simply captured all  
 And gave the rubes a treat,  
 She still had on the bloomer pants,  
 She thru the jays all in a trance,  
 She showed them all the latest dance,  
 But didn't move her feet.  
 CHDS: Mary Black From Hackensack, Etc.

## THE CHARMING YOUNG WIDOW I MET IN THE TRAIN

Traditional

The musical score is written for a single melodic line in G major, 4/4 time. It consists of 12 staves of music. The lyrics are written below the notes. Chord symbols (C, Dm, G7, F, D7) are placed above the staff at various points. The lyrics are as follows:

I live in Ver - mont and one morn - ing last sum - mer, A  
 Yet scarce was I seat - ed with - in the com - part - ment, Be -  
 let - ter in - form'd me my un - cle was dead; And al - so re -  
 fore a fresh pas - sen - ger en - ter'd the door; 'Twas a fe - male, a  
 quest - ed I'd come down to Bos - ton, As he'd left me a  
 young one, and dress'd in deep mourn - ing; An in - fant in  
 large sum of mon - ey it said, Of course I do - termin'd on  
 long clothes she grace - ful - ly bore; A white cap sur - round - ed a  
 mak - ing the jour - ney, and to book my - self by the "first class" I was  
 face - oh, so love - ly! I nev - er shall look on one like it a -  
 gain, The' had I gone "sec - ond" I had nev - er en -  
 gain, I fell deep in love e - ver head in a -  
 coun - ter'd the charm - ing young wid - ow I met in the train.  
 me - ment with the charm - ing 'young wid - ow I met in the train.

The widow and I side by side, sat together, the carriage containing ourselves and more more;  
 When silence was broken by my fair companion who enquired the time by the watch that I wore;  
 I of course, satisfied her; and then conversation, was freely indulged in by both till my brain,  
 Fairly reeled with excitement, I grew so enchanted with the charming young widow I met on the train.  
 We became so familiar, I ventured to ask her how old was the child that she held at her breast;  
 "Ah sir," she responded and into tears bursting, her infant still closer convulsively pressed;  
 "When I think of my child, I am well-nigh distracted it's father (my husband) oh my heart breaks with pain;  
 She choking with sobs, leaned her head on my waistcoat; Did the charming young widow I met on the train.  
 By this time the train arrived at a station within a few miles of the great one in town,  
 When my charmer exclaimed as she looked through the window "Good gracious alive! Why there's Mr. Brown.  
 He's my husband's brother - Dear Sir, would you kindly my best beloved child for a moment sustain?  
 Of course, I complied then off on the platform tripped the charming young widow I met on the train.  
 Three minutes elapsed when the whistle it sounded. The train began moving - no widow appeared;  
 I bawled out "Stop! Stop! - But they paid no attention, with a snort and a jerk, starting off as I feared;  
 In this horrid dilemma I sought for the hour - but my watch, ha! where was it? Where was my chain?  
 My purse too; my ticket, gold pencilcase - all gone oh, that artful young widow I met in the train.  
 While I was my loss thus so deeply bewailing the train again stopped and I "tickets please" heard;  
 So I told the conductor while dandling the infant the loss I'd sustain'd - but he doubted my word;  
 He called more officials - a lot gathered round me - uncovered the child - oh, how shall I explain?  
 For behold, 'twas no baby - 'twas only a dummy! Oh, that crafty young widow I met in the train.  
 Satisfied I'd been robbed they allowed my departure though of course, I'd to settle my fare the next day;  
 And now I wish to counsel young men from the country, lest they should get served in a similar way,  
 Beware of young widows you meet on the railway, who lean on your shoulder - whose tears fall like rain;  
 Look out for your pockets - in case they resemble the charming young widow I met in the train.

## SITTIN' ON A RAIL

Traditional

As I walk'd out by the light of the moon, So mer-ri-ly sing-ing  
This same tune, I came a-cross a big ra-coon, A sit-tin on a  
rail, Sit-tin on a rail. Sit-tin on a  
rail, Sleep-in ver-y sound.

- 2 I At De Raccoon Take A Peep, An Den So Softly To Him Creep,  
I Foun De Raccoon Fast Asleep, And Pull Him Off De Rail, (Repeat)  
An Fling Him On De Ground
3. De Raccoon Gan To Scratch And Bite, I Hit Him Once Wid All My Might,  
I Bung His EYE, And Spile He Sight, O I'm Dat Child To Fight, (Repeat)  
And Beat De Banjo Too.
4. I Tell De Raccoon Gin To Pray, While On De Ground De Raccoon Lay,  
But He Jump Up And Run Away, An Soon He Out Of Sight, (Repeat)  
Sittin On A Rail.
5. Ob All De Songs Dat Eber I Sung, De Raccoon Hunt's De Greatest One,  
It Always Pleases Old And Young, And Den Day Cry Encore, (Repeat)  
An Den I Cum Again.

## GOOD-NIGHT, LADIES

Traditional

Moderato

Good- night. la- dies, \_ Good- night la- dies! \_  
Good- night. la- dies! \_ We're going to leave you now.  
CHORUS  
Mer- ri- ly we roll a- long, Roll a- long, Roll a- long,  
Mer- ri- ly we roll a- long o'er the dark blue sea.

## A LITTLE MORE CIDER

By: Austin Hart

Lively

Bb Gm Bb

1. I love the thin girl and the fat, And I love all the  
 2. When first I saw Miss Snow-flake, 'twas on Broad-way I spied  
 3. Oh, I wish I was an ap-ple, and Snow-flake was an-  
 4. But now old age comes cree- ing, we grow down and don't get

Bb C7 F

rest, I love the girls for and love- ing me, But  
 her, I'd give my hat and boots, I would if  
 oth- er, Oh, what a pret- ty pair we'd make, up- on  
 big- ger, And ci- der sweet and sour then, and I

F Bb Gm

love my-self the best O, dear I am so thirst- y, I've  
 could been be- side her; She looked at me I looked at her  
 a tree to- geth- er; How bad the fel- lers all would feel  
 get fat and thick- er; But let the cause be what it will

Bb Eb C7 F

just been down to sup- per, I drank three pails of ap- ple jack, and a  
 and then I crossed the street, And then she smil- ing said to me a  
 when on the tree they spied Her, to think how we would be, When  
 short, small or wid- er, she is the ap- ple of my soul, And I'm

C7 F CHORUS Bb

tub of ap- ple but- ter. O, lit- tle more ci- der too, A  
 lit- tle more ci- der sweet.  
 we're made in- to ci- der.  
 bound to be be- side her.

F Bb

lit- tle more ci- der too, A lit- tle more ci- der

F7 Bb F7 Bb

for Miss Di- nah, A lit- tle more ci- der too.

# CARELESS LOVE

Traditional

Moderato

1. Love, Oh love, Oh care- less love, \_\_\_\_\_  
 2. Sor- row, sor- row to my heart, \_\_\_\_\_  
 3. I cried last night and the night be- fore, \_\_\_\_\_

Love, Oh love, Oh care- less love, \_\_\_\_\_  
 Sor- row, sor- row to my heart, \_\_\_\_\_  
 I cried last night and the night be- fore, \_\_\_\_\_

Oh, well it's love, Oh love, Oh \_\_\_\_\_  
 Oh, well it's sor- row, sor- row \_\_\_\_\_  
 Oh, well I cried last night and the \_\_\_\_\_

care- less love, You see what \_\_\_\_\_  
 to my heart, Since my true \_\_\_\_\_  
 night. be- fore, Going to cry to- \_\_\_\_\_

care- less love has done, \_\_\_\_\_  
 love and I did part. \_\_\_\_\_  
 night and cry no more. \_\_\_\_\_

# I GAVE MY LOVE A CHERRY (The Riddle)

Traditional

Moderato

1. I gave my love a cher- ry that has no stone, I \_\_\_\_\_  
 2. How can there be a cher- ry that has no stone? How \_\_\_\_\_  
 3. A cher- ry when it's bloom- ing, It has no stone, A \_\_\_\_\_

gave my love a chick- en that has no bone, I \_\_\_\_\_  
 can there be a chick- en that has no bone? How \_\_\_\_\_  
 chick- en when it's pip- ing, it has no bone, A \_\_\_\_\_

gave my love a ring that has no end, I \_\_\_\_\_  
 can there be a ring that has no end? How \_\_\_\_\_  
 ring when it's roll- ing, it has no end, A \_\_\_\_\_

gave my love a ba- by with no cry- en. \_\_\_\_\_  
 can there be a ba- by with no cry- en? \_\_\_\_\_  
 ba- by when it's sleep- ing, has no cry- en. \_\_\_\_\_

## THE FOGGY, FOGGY DEW

Moderato

Traditional

1. When I was a bach-lor I lived all a-lone, I worked at the weav-er's  
 2 One night she knelt close by my side, When I was fast a-  
 3 Oh, I'm a bach-lor I live with my son; We work at the weav-er's

trade; And the on-ly, on-ly thing I did that was wrong, was to  
 sleep. She threw her arms a-round my neck, and  
 trade. And ev-'ry sin-gle time I look in his eyes he re-

woo a fair young maid. I wooed her in the Win-ter time and  
 then be-gan to weep. She wept, she cried she tore her hair an  
 minds me of the fair young maid. He re-minds me of the Wea-ter time, and

in the sum-mer too; And the on-ly, on-ly thing I  
 me, what could I do? So all night long I  
 of the sum-mer too; And the man-y, man-y times G I

did that was wrong was to keep her from the fog-gy, fog-gy dew.  
 held her in my arms just to keep her from the fog-gy, fog-gy dew.  
 held her in my arms just to keep her from the fog-gy, fog-gy dew.

## FOLKS THAT PUT ON AIRS

Lyric revised by Alan Skelly

Allegro

Traditional

① Oh, gath-er 'round me all you folks, And lis-ten while I sing; I've  
 hit up-on a sub-ject that I think will be the thing. I  
 nev-er like to mix at all with a-ny-one's af-fairs, But  
 let me tell you what I think of folks that put on airs;  
 F (Chorus) Bb F C  
 No use talk-ing, No use talk-ing, See it done ev-'ry where; To  
 F Bb C7 F  
 do as folks of fash-ion do, You've got to put on airs

# I'VE BEEN WORKING ON THE RAILROAD

Moderato

Traditional

G C G G7 C Cm  
 I've been work-in' on the rail- road all the live long  
 G G G  
 day. I've been work-in' on the rail- road to  
 A7 D7  
 pass the time a- way. Don't you hear the whis- tle  
 G C Am6 B7  
 blow- in'? Rise up so ear- ly in the morn.  
 C G Eb7 G D7 G  
 Don't you hear the cap- tain shout-in', Din- ah blow your horn.

## WAIT FOR THE WAGON

Bishop Buckley

C G7 C  
 Will you come with me, My Phil- lis dear, To you blue moun- tain free, Where the  
 F G7 C  
 blos- some smell the sweet- est, Come, Rove a- long with me. It's ev'- ry Sun- day  
 G7 C  
 morn- ing, When I am by your side, We'll jump in- to the wa- gon and  
 F G7 C CHORUS C7  
 all \_ take a ride. Wait for the wa- gon, Wait for the  
 F C F G7  
 wa- gon. Wait for the wa- gon and we'll all take a ride.





## SHORTNIN' BREAD

Traditional

Three lit-tle chil-dren, ly- ing in bed; Two were sick and the  
 oth- er most dead! Sent for the doc- tor, the doc- tor said, "Feed these chil-dren on  
 CHORUS  
 short- n - in' bread." Mam- ma's lit- tle ba- by loves short- nin', short- nin',  
 Mam- mas lit- tle ba- by loves short- nin' bread. Mam- ma's lit- tle ba- by loves  
 short- nin', short- nin', Mam- ma's lit- tle ba- by loves short- nin' bread.

## CARRY ME BACK TO OLD VIRGINNY

James Bland

Car- ry be back to old Vir- gin-ny, There's where the cotton and the  
 corn and 'ta- toes grow, There's where the birds war- ble  
 sweet in the Spring-time, There's where the old Dar- key's heart an- longed to go,  
 There's where I la- bored so hard for old Mas- sa,  
 day af- ter day, in the field of yel- low corn, No place on earth do I  
 love more sin- cere- ly than old Vir- gin- ny the state where I was born.

## STOP THAT KNOCKING AT THE DOOR

Moderato

Traditional

1. I once did love a pret-ty gal \_\_\_\_\_ Whose name was Su- sy Brown, She  
 2. She was the pret- tiest gal \_\_\_\_\_ That ev- er I did see, She

came from old Vir- gin- ny, She was the fair- est in the town; Her  
 nev- er would go walk- ing with an- y oth- er man but me, And

eyes so bright, they shone at night when the moon had gone a- way; She  
 when I took my ban- jo down, and played three tunes or more All at

used to call this boyfriend up \_\_\_\_\_ Just be-fore the break of day. With a  
 once I heard three pretty hard raps, Come bang a- gainst my door.

Who's there? Who's there? Who's there? And a who's there a- knocking at my  
 door? Is that you Sam? Is that you Sam? No, you

bet- ter stop that knocking at my door. Stop that knocking. Stop that  
 knocking. Oh! You bet- ter stop that knock- ing at the door. Stop that  
 knocking. Stop that knocking. Oh, you bet-ter stop that knocking at the  
 door. Stop that knocking, stop that knocking, stop that knocking, stop that knocking, Oh, you  
 bet- ter stop that knocking at my door. Stop that knocking, stop that knocking stop that  
 knocking, stop that knocking, Oh, you bet- ter stop that knocking at my door.

# SHE'LL BE COMING ROUND THE MOUNTAIN

Lyric revised by Edward Cole

Traditional

G

She'll be com- in' 'round the mount- ain when she comes, \_\_\_\_\_

G

She'll be com- in' 'round the mount- ain when she

D7 G

comes, \_\_\_\_\_ She'll be com- in' 'round the

G7 C C#dim

mount- ain, She'll be com- in' 'round the mount- ain She'll be

G D7 G

com- in' 'round the mount- ain when she comes. \_\_\_\_\_

## ROSA LEE

Moderato

Traditional

Eb Ab Eb Bb7

1. When I lived in Ten- nes- see, U- Li- A- Li, O- La- E,  
2. I said, you're lovely gal, that's plain, U- Li- A- Li, O- La- E,

Eb Ab Eb Bb7 Eb

I went court-in' Ro- sa Lee, U- Li- A- Li, O- La- E:  
breath as sweet as su- gar cane, U- Li- A- Li, O- La- E; Bb7

Ab Bb7

eyes as dark as Win- ter night, Lips as red as ber-ries bright; When  
feet so large and come- ly too, Might make a cradle of each shoe,

Eb Bb7

first I did her woo- ing go, she said "Now don't be fool- ish, Joe"  
Ro- sa, Take me for your beau; she said "Now don't be fool- ish, Joe"

Eb CHORUS Ab Eb Bb7

U- Li- A- Li, O- La- E, Cour- tin' down in Ten- nes- see,  
Eb Bb7 Eb Bb7 Eb

U- Li- A- Li, O- La- E, 'Neath the wild Ban- an- a tree. D.C.

## SUSAN JANE

Lyric revised by Alan Skelly

Allegro moderato

William S. Hays

1. I went to see my Su-san, She met me at the door, And  
 2. Her mouth is like a cel-lar, Her foot is like a ham, Her

told me that I need- n't come to see her a- ny more; She  
 eyes are like and owl's at night, her voice is nev- er calm; Her

fell in love with Ru- fus She An- drew Jack- son Payne, I  
 hair is long and cur- ly She looks just like a crane, I

look'd her in the face and said: "Good - bye Su- san Jane." Fine  
 look'd her in the face and said: "Good - bye Su- san Jane."

CHORUS  
 Em B7 Em B7 Em D A D A7 D7

Su- san Jane. Oh! Su- san Jane. D.S. Al Fine

## AUNT DINAH'S QUILTING PARTY

W: J. Fletcher

Moderato with expression

M: Francis Kyle

In the sky the bright stars glitter'd, On the grass the moon- light fell, hushed the  
 sound of day- light bus- tle, clos'd the pink- eyes pim- per- nell; As a-  
 down the moss grown wood-path, where the cat- tle love to roam, from Aunt  
 Di- nah's quilt- ing par- ty I was see- ing Nel- ly home. In the  
 sky the bright stars glit- ter's, on the grass the moon- light shone; From Aunt  
 Di- nah's quilt- ing par- ty I was see- ing Nel- ly home.

## 01 THEM GOLDEN SLIPPERS

James Bland

Moderato

Oh, my gold- en slip- pers are a laid- a- way, 'Cause I don't 'spect to wear 'em till my  
wed- ding day, And my long- tailed coat, that I loved so well, I will  
wear up in the char-iot in the morn. And my long white robe \_ that I  
bought last June. I'm \_ going to get changed 'cause it fits too soon, and the  
old gray horse that I used to drive, I will  
hitch him to the char-iot in the morn. Oh, them gold- en slip- pers!  
Oh! them gold- en slip- pers! Gold- en slip- pers I'm  
going to wear. be- cause they look so neat; Oh' them  
gold- en slip- pers! Oh' them gold- en slip- pers  
gold- en slip- pers I'm going to wear, to walk the gold- en street.

2. Oh, My Old Banjo Hangs On The Wall, 'Cause It Hasn't Been Tuned Since Way Last Fall,  
But The Folks All Say We Will Have A Good Time, When Ye Ride Up In The Chariot In The Morn.  
There's Brother Ben And Sister Luce, They Will Telegraph The News To Uncle Baccho Joe,  
What A Great Camp- Neeting There Will Be That Day, When We Ride Up In The Chariot In The Morn.

3. So, It's Good-Bye Children, I Will Have To Go  
Where The Rain Doesn't Fall Of The Wind Doesn't Blow, And Your Ulster Coats, Why, You Will Not Need,  
When You Ride Up In The Chariot In The Morn.  
But Your Golden Slippers Must Be Neat And Clean, And Your Age Must Be Just Sweet Sixteen,  
And Your White Kid Gloves, You Will Have To Wear, When You Ride Up In The Chariot, In The Morn.

AT A GEORGIA CAMP MEETING

**Lyric revised: Alan Skelly**

## Moderato

**M: Kerry Mills**

A can- meet- ing took place at the old meet- ing place, way down in

Geor- gia. There were folks large and small, lank-y lean, fat, and tall,

at that great old camp meet- ing. When church was out, how the

old folks did shout, they were so hap- py But the

young folks were tired and wished to be in- spi- red, and hir- ed a big brass band.

CHORUS

When they heard that trump- et be- gin to play \_\_\_\_\_

pret-ty mu- sic so gay, \_\_\_\_\_ Cares were then thrown a- way. \_\_\_\_\_

Thought those foo- ish young-sters their necks would break, \_\_\_\_\_

When they stopp'd their laugh- ing, and talk- ing and start- ed walk- in

for a big choc' - kate cake. cake.

## DRINK TO ME ONLY WITH THINE EYES

W: Ben Johnson

M: Traditional

Drink to me on- ly with thine eyes, And I will pledge with  
 I sent thee late a ro- sy wreath Not so much hen- 'ring  
 mine, Or leave a kiss with- in the cup, And  
 thee, As giv- ing it a hope that there It  
 I'll not ask for wine, The thirst that from the  
 could not with- ered be, But thru- there- on did'st  
 soul- doth rise, doth ask a drink - di- vine,  
 on- ly breath and send'st it back - to me,  
 But might I of joyves nec- tar sip, I would not change for thine.  
 Since when it grows and smells, - I swear, not of it- self, but thee.

## LOGIE O'BUCHAN

W: George Halket

M: Traditional

It's Lo- gie O' Buch-an, It's lo- gie the laird, He was ta'en a-way Ja-mie that  
 delved in the year; Wha played on the pipe and the vi- ol sae sma', He was  
 ta' an-a- we' Ma- mie, the flow'r o' them a', he said, "Think nae lang, las-sie, tho'  
 I gang-a- wa', For I'll come back and see ya, in spite o' them a'"

Though Sandy Has Ousen, Has Gear, And Has Kye,  
 A House And A Hadden, Siller Forbye;  
 Yet I'd Tak' My Ain Lad Wi' His Staff In His Hand,  
 Before I'd Hae Sandy Wi' Houses And Land.  
 Saying, "Think Nae Lang, Lassie," & C.

I Sit On My Creepie And Spin At My Wheel,  
 And Think On The Laddie That Lo'es Me So Neel;  
 He Had But Ae Saxpence, He Brak' It In Twa'  
 And Gied Me The Half O't When He Gaed Awa'.  
 Saying, "Think Nae Lang, Lassie", & C.



## ANNIE LAURIE

Lady John Douglas Scott

Max - wel - ton's braes are bon - nie, Where ear - ly falls the  
 dew And 'twas there that An - nie Lau - rie gave  
 me her prom - ise true. Gave me her prom - ise  
 true, And ne'er for - get will I, But for  
 bon - nie An - nie Lau - rie, I'd lay me down and dee.

## BLUE BELL OF SCOTLAND

W: Mrs. Anne Grant

Moderato

M: Mrs. Dorothea Jordan (Bland)

Oh, where, tell me where does your high - land lad - die dwell? Oh  
 where, tell - me - where, does your high - land lad - die dwell? He  
 dwells in mer - ry Scot - land at the sign of the blue bell, And 'tis  
 oh in my heart that I love my lad - die well.

Oh Where, And Oh Where Is Your Highland Laddie Gone? Oh Where And O Where Is Your Highland, Etc.  
 He Has Gone To Fight The French For King George Upon The Throne,  
 And 'Tis Oh In My Heart That I Wish Him Safe At Home.

In What Clothing, In What Clothing Is Your Highland Laddie Clad?  
 In What Clothing, In What Clothing, Etc.  
 His Bonnet Is Of Saxon Green, His Waistcoat Of The Plaid  
 And 'Tis Oh In My Heart That I Love My Highland Lad.

## ON THE ROCKS BY ABERDEEN

W: Jean Ingelow

M: A. Scott Gatty

On the rocks, of A-ber-deen, Where the whist-ling wave had seen, a, I  
Then I busked my sel' wi' speed, And the neigh-bors cried, what need? Tis a-

wan-dered and at e'en was eer- - - - ie; There I saw the sail-ing  
las in a-ny wee aye- - - - son- - - - nie. Yet my heart, my heart is

West, - And I ran with joy op- prest, - Ay and took out all my best my  
sair, - What's the good tho I be- fair, - For thou'lt nev-er see me

1. dear- ie, Mair, Nan

John- nie, For thou'lt nev-er see me mair, man John- nie.

## IN THE GLOAMING

W: Metta Orred

M: Annie F. Harrison

In the gloam- ing, Oh, my dar- ling, when the

lights are dim and low, and the qui- et shad- ows

fall- ing soft- ly come and soft- ly go,

Where the winds are sob- bing faint- ly, with a

gen- tle un- known woe, Will you think of

me and love me, as you did once long a- go?

## MY HEART IS SAIR FOR SOMEBODY

Moderato

Robert Burns

My heart is sair, I daur-na tell. My heart is sair for some- bod-y:

I could wake a Win- ter night for the sake of some- bod- y oh hom, for some- bod- y!

Oh hey for some- bod- y! I could range the world around for the sake of some- bod- y

INTERLUDE

Ye Powers That Smile On Virtuous Love,  
O! Sweetly Smile On Somebody!  
Frae Ilka Danger Keep Him Free,  
And Send Me Safe My Somebody.

Oh Hon, For Somebody!  
Oh Hey, For Somebody!  
I Wad Do-What Wad I Not,  
For The Sake O' Somebody?

## FLOW GENTLY, SWEET AFTON

W: Robert Burns

M: J.E. Spilman

Flow gen- tly, sweet af- ton, a- hang thy green braes, Flow gen- tly, I'll

sing thee a song in thy praise; My Ma- ry's a- sleep by thy

mur- mur- ing stream, Flow gen- tly, sweet af- ton, dis- turb not her dream. Thou

stock- dove, whose ech- o re- sounds from the hill. Ye wild whist- ling

black- birds in yon thorn- y dell, Thou green- crest- ed lap- wing, thy

scream- ing for- bear, I charge you, dis- turb not my slum- ber- ing fair.

## THE CAMPBELLS ARE COMING

W: Robert Burns

Lively

M: Traditional

The camp-bells are com-in', O ho, O ho, The camp-bells are com-in', O  
 ho, O ho! The camp-bells are com-in' to bon- nie Loch-lev- en, The  
 camp-bells are com-in', O ho, O ho! Up- on the Lo- mounds I  
 lay, I lay, up- on the Lo-monds I lay, I lay, I look'd down to  
 bon- nie Loch-lev- en and heard three bon- ie pi- pers play  
 D.C. AlFine

## AULD LANG SYNE

W: Robert Burns

Moderato

M: Traditional

Should auld ac-quin-tance be for- got, And nev- er brought to  
 mind? Should auld ac-qua-int-ance be for- got, and days of auld lang syne?  
 For auld - lang - syne, my dear, for auld, lang syne; We'll  
 take a cup of kind- ness yet for auld - lang - syne.

2. We Twa Ha'e Run Aboot The Braes, And Pud'd The Gowans Fine;  
 But We've Wander'd Nony A Weary Foot, Sin' Auld Lang Syne. (CHORUS)
3. We Twa Ha'e Sported I' The Burn, Frae Mornin' Sun Till Dine,  
 But Seas Between Us Braid Ha'e Roard, Sin' Auld Lang Syne. (CHORUS)
4. And Here's A Hand, My Trusty Frien', And Gie's A Hand O' Thine;  
 We'll Tak' A Cup O' Kindness Yet, For Auld Lang Syne.

## MY LOVE IS LIKE A RED RED ROSE

W: Robert Burns

Andantino

M: Traditional

Oh my love is like a red, red rose that's new-ly sprung in June; My  
Till all the seas gang dry, my dear, till all the seas gang dry; And

love is like a mel-o-dy that's sweet-ly played in tune. As fair art thou, my bon-nie lass, so,  
I will love thee still, my dear till all the seas gang dry.

deep in love as I; And I will love thee still, my dear, till a' the seas gang dry.

Till A' The Seas Gang Dry, My Dear,  
And The Rocks Melt Wi' The Sun;  
And I Will Love Thee Still, My Dear,  
While The Sand O' Life Shall Run.

But Fare Thee Well, My Only Love,  
And Fare Thee Well A While;  
And I Will Come Again, My Love,  
Tho' Twere Ten Thousand Mile.

## COMIN' THRO' THE RYE

W: Robert Burns

Moderato

M: Traditional

If a bod-y meet a bod-y com-in' thro' the  
rye. If a bod-y kiss a bod-y,  
Need a bod-y cry? Ev-'ry las-sie  
has her lad-die, Nane, the say, ha'e I; Yet  
a' the lads they smile on me, when com-in' thro' the rye.

## A HIGHLAND LAD MY LOVE WAS BORN

W: Robert Burns

Allegretto

M: Traditional

A high-land lad my love was born, The law-land laws he  
held in scorn; But he still has faith- fu' to his clan, My  
gal- lant braw John high-land man, sing hey, my braw John high-land - man, sing  
ho, my braw John high-land man; There's no a lad - in - a' the lan' was  
match wi' my John high-land man.

With His Philabeg And Tartan Plaid,  
And Gude Claymore Down By His Side;  
The Ladies' Hearts He Did Trepan -  
My Gallant Braw John Highlandman,  
Sing Hey, & C.

They Banish'd Him Beyond The Sea;  
But Ere The Bud Was On The Tree,  
Adoun My Cheek The Pearls Ran,  
Embracing My John Highlandman.  
Sing Hey, & C.

## BRING BACK MY BONNIE TO ME

Moderato

W&amp;M: Traditional

My bon- nie lies o- ver the o- cean, My bon-nie lies  
o- ver the sea! My bon- nie lies o- ver the o- cean.  
Oh, bring back my bon-nie to me. CHORUS Bring back,  
bring back. bring back my bon- nie to me, to me, Bring  
back, bring back, Oh, bring back my bon- nie to me.

## A MAN'S A MAN FOR A' THAT

Robert Burns

Allegretto

Id there for hon-est pov-er-ty that hangs his head an' a' that? The  
 What though on hamely fare we dine, wear hod-din-grey, and a' that, Cie  
 cow-ard slave we pass him by, we daur be puir for a' that. For  
 fools their silks, and knaves their wine; A man's a man for a' that. For  
 a' That and a' That, our toils obs-cure, and a' that; The  
 their tin-sel show and a' that, The  
 rank is but the gui-nea's stamp, the man's the gowd for a' that,  
 hon-est man, though ne'er sea puir, is king o' men for a' that.

2. What Though On Hamely Fare We Dine,  
 Wear Hooden Grey, And A' That;  
 Cie Fools Their Silks; And Knaves Their Wine;  
 A Man's A Man For A' That,  
 Their Tinsel Show, And A' That;  
 The Honest Man, Though E'er Sae Puir,  
 Is King O' Men For A' That.

3. Then Let Us Pray That Come It May,  
 As Come It Will For A' That,  
 That Sense And Worth, O'er A' The Earth,  
 May Bear The Cree, And A' That,  
 For A' That And A' That,  
 It's Coming Yet, For A' That,  
 That Man To Man, The World O'er,  
 Shall Brithers Be For A' That.

## THE LAND O' THE LEAL

Lady Nairne

I'm wear- in' a- wa', Jean, like snaw-wreaths in thaw, Jean, I'm wear- in' a-  
 wa' to the land o' the leal. There's nae sor- row there, Jean, there's  
 neith-er could nor care, Jean, the day is aye fair in the land o' the leal.

2 Ye Aye Were Leal And True, John,  
 Ye're Tosk Is Ended Noo,  
 John, And I'll Welcome You  
 To The Land O' The Leal.  
 Our Bonnie Bairn's There, John  
 She Was Baith Good And Fair,  
 John And We Grudg'd Her Sair  
 To The Land O' The Leal.

3 Then Dry That Tearfu' E'e John,  
 My Soul Langs To Be Free.  
 John, And Angels Wait On Me  
 To The Land O' The Leal.  
 Now Fare Ye Weel, My Ain John,  
 This World's Care Is Vain,  
 John, We'll Meet And Aye Be Fein,  
 In The Land O' The Leal.

# CIRIBIRIBIN

W: Edward Cole

Tempo di Valse

M: A. Pestalozza

The musical score is written for a single melodic line with piano accompaniment indicated by chord symbols. The key signature has one flat (Bb), and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The score consists of several staves of music with lyrics underneath. Chord symbols (F, C7, Gm, Bb, Fdim) are placed above the staff to indicate the harmonic structure. The lyrics are in English and describe a scene in Naples, Italy, where a melody is heard in a street.

**Lyrics:**

Long a-go in sun-ny Na-po-li In a  
 lit-tle sun-lit square Quite by chance I heard a  
 mel-o-dy at a lit-tle street-side fair.  
 Just a sim-ple care-free mel-o-dy Heard while  
 strol-ling through the town, Just a sim-ple tune sung  
 hap-pi-ly by a quaint lit-tle street-side clown.  
**CHORUS**  
 Ci-ri-bi-ri bin, A mel-o-dy your heart can  
 toss up to the sky. Ci-ri-bi-ri bin, A  
 song to sing when ev-er things have gone aw-ry.  
 Ci-ri-bi-ri bin, When you feel sad just hum it  
 for a lit-tle while, Ci-ri-bi-ri bin,  
 soon as you be-gin, Ci-ri-bi-ri bin, The world will smile.



## FUNGULI, FUNICULA

W&amp;M: Luigi Denza

Bright

Some think \_\_\_\_\_ the world is made for fun and fro- lic \_\_\_\_\_ And so do

I \_\_\_\_\_ And so do I \_\_\_\_\_ Some think \_\_\_\_\_ it well to

be all mel- an- chol- ic \_\_\_\_\_ To pine and sigh, \_\_\_\_\_ To pine and

sigh \_\_\_\_\_ But I \_\_\_\_\_ I love to spend my time in

sing- ing \_\_\_\_\_ Some joy- ous song \_\_\_\_\_ Some joy- ous song \_\_\_\_\_ To

set \_\_\_\_\_ the air with mu- sic brave-ly ring- ing \_\_\_\_\_ is far from

wrong, \_\_\_\_\_ Is far from wrong \_\_\_\_\_ List- en!

List- en! Ech- oes sound a- far \_\_\_\_\_ List- en list- en

ech- oes sound a- far Tra La La La Tra La La La Tra La, La, La Tra La La

La Ech- oes sound a- far Tra La La La Tra La La La \_\_\_\_\_

## ALOHA OE

Queen Liliuokalani

Proud-ly swept the rain cloud by the cliff — As on it gli-ded thru the  
trees — Still fol- low- ing with grief the Li - Ko the  
A - Hi- Hi- Le- Nua of the vale — Fare- well to thee fare  
well to thee thou charm- ing one who dwells a- mong the bow- ers one  
fond em- brace be- fore I now de-part un - til we meet — a - gain.

## FORGET-ME-NOT

By: Chas. K. Hopkins

1. Thou sweet- est bloom of eve- ning hour, Shrin'd with- in my thoughts I  
2. Sweet re - col- lec- tions fond- ly keep- ing, Lov- er like you seem to  
hold, While thy rare per- fume dear- est flow - er,  
be, As on my breast thy pet- als sleep- ing;  
Fills my heart with joys un - told. Prom - ise nev- er to for-  
Ev- er lov'd and dear to me.  
get me, Life with- out thee is but pain.  
Lin - ger yet where first I met thee, Stay, to nev- er roam a - gain.

## MAUI GIRL

Traditional

I love a pret-ty Ma- ui girl \_ She lives at Wai- Ka-  
 Pu, \_ With ros- y cheeks and pearl- y teeth and  
 love- ly nut- brown hair. \_ Her waist is so \_  
 slen- - der, and her opu so much nui- nui. \_ And of  
 all the wa- hine I ever did A- loha Sweet Ma- ri- a beats them  
 all \_ My love to you Ua Hi- Ki No  
 Your love with me \_ Pe La No Don't tell Ma- Ma Ku- Li Ku- Li  
 She'll tell Pa- Pa Lu- Li Lu- Li Nui- Nui Pi- Li Ki- A with me now. \_

2. Her Father Keeps A Taro-Patch Ranch Next Door To Bill Cornwell's Sugar Mill,  
 And Being On A Sunday Night To See Them There I Went,  
 As I Was Strolling Through The Cane Field As On My Way I Roam  
 It's There I Met Sweet Maria As She Drove The Puaa Home. - CHO.
3. I Took My Maria For A Walk Among The Bright Green Grass,  
 It's There I Whisper Words Of Love Unto This Young Country Lass.  
 I Placed My Arm Around Her Opu And Sat Down By Her Side  
 And Asked Her To Be True And Be My Loving Bride. - CHO.
- 4 And Now We Name The Wedding Day And How Happy We Should Be  
 No Thought Of Pilikia Shall Enter The Mind Of Her Or Me.  
 But In Her Firm House We'll Both Be Happy Night And Day  
 And Our Life Shall Pass Like Sunshine For We'll Always Be Loving And Gay. - CHO.

## HUSH, LITTLE GIRL, DON'T CRY

Moderato

E. E. Rice

Bb Edim F7 Bb Bbm

Hush, lit-tle girl, don't cry! You've brok-en your doil I know; Your tea-set too, with its

F Ddim C7 F7 Bb Edim F7

col-or of blue, are things of long a- go. Dry lit-tle eyes and smile, As sun-shine fol-lows

Bb D7-5 G7 Cm Bb C7 F7 Bb

rain; your child-hood cares will soon pass by; Hush, lit-tle girl don't cry! (Fine)

F Adim C7 Ddim F Bb F

And when you old -er grow, strong hearts you'll serve the same; with-ered, they die for

Gm7 Bbm6 C7 C+ F Adim C7

loss of love, But you'll not be to blame. For lit -tle dolls were made for

Ddim F Bb F Adim Gm Bbm F G7 C7 F

chil- dren, sport to make: and man- ly hearts too oft- en seem for old- er ones to break!

## BECAUSE

W: Charles Horwitz

M: Fred V. Bowers

Moderato

G Gm D7

At night I sit a - lone and dream of days when you were al - ways near, and

G

mem'-ry then re-calls the time, when both our lives were happy dear. I wish I knew where you can

G E7 Am C Cm G

be. I trust your heart is still the same, when na- ture sleeps and all is still, I

A7 D7 CHORUS G G+ C

whis- per fond- ly one sweet name. Be - cause I love you! Be - cause I love you! My

D7 G B7 Em

on - ly one re - gret, since then, we've ne- ver met; Be - cause I love you! Be -

E7 Am Gdim G A7 D7 G

cause I love you! Yes, my heart is yours, Be - cause I love you!

## GET YOUR HEAD ABOVE THE CROWD

W: J. P. Skelly

Moderato

M: Gus Williams

Get your head a - bove the crowd And with  
 cour - age be en - dowed, nev - er seek for care, but, with  
 laugh - ing air, meet the world so stern and proud.  
 If you seek for love or fame, or a  
 grand and loft - y name, make a gal - lant fight for the  
 end so bright, get your head a - bove the crowd!

## LUCKY JIM

W: Charles Horwitz

Moderato

M: Fred V. Bowers

1. Jim and I as chil - dren played to - geth - er  
 2. Years passed by, still Jim and I were com - rades,  
 3. Years rolled up and death took Jim a - way, boys,  
 best of chums for man - y years were we, I, a - las had no luck, was a  
 he and I, both loved the same sweet maid, She loved Jim and mar - ried him one  
 left his wid - ow and she mar - ried me, Now we're mar - ried, oft I think of  
 Je - nah, Jim - my chum was luck - y as could be.  
 eve - ning, Jim was luck - y, I un - luck - y stayed.  
 Jim, boys, sleep - ing in the church - yard by the sea.  
 CHORUS  
 Ah! luck - y Jim, How I en - vy him,  
 Ah! luck - y Jim, How I en - vy him!

## ON THE BANKS OF THE WABASH, FAR AWAY

Moderato

Paul Dresser

1. 'Round my In - di - a - na home - stead wave the corn - fields, in the  
 2. Man - y years have passed since I strolled by the riv - er Arm in

dis - tance loom the wood - lands clear and cool, Oft - en  
 arm, with sweet - heart Ma - ry by my side, It was

times my thoughts re - vert to scenes of child - hood, Where I  
 there I tried to tell her that I loved her, It was

first re - ceived my les - sons Na - ture's school, But  
 there I begged of her to be my bride, Long

one thing there is mis - sing in the pic - ture, With  
 years have passed since I strolled thru the church - yard, She's

out her face it seems to in - com - plete, I long to see my mo - ther in the  
 sleep - ing there my an - gel, Ma - ry dear I loved her but she thought I did - n't

dear - way as she stood there years a - go, her boy to greet,  
 mean it, still I'd give my fu - ture were she on - ly here.

CHORUS

Oh, the moon - light's fair to - night a - long the Wa - bash, from the

fields there comes the breath of new-mown hay, Thru the syc - a - mores the can - dle - lights are

gleam - ing, on the banks of the Wa - bash, far a - way.

## WHEN YOU AND I WERE YOUNG, MAGGIE

Austin Butterfield

I wan-der'd to-day to the hill, Mag-gie, to watch the scene be-  
low, the creek and the crack-ing old mill, Mag-gie, as  
we used to, long a-go. The green grove is gone from the  
hill, Mag-gie, where first the dai-sies sprung. The  
creek-ing old mill is still, Mag-gie, since you and I were young.

## HONEST JOHN JONES

Charles Horwitz &amp; Fred V. Bowers

1. There once was a man whose name was Jones, hon-est John Jones, he  
2. They called him hon-est for he looked so good, hon-est John Jones, said  
3. His wife ran a-way with the hired man, hon-est John Jones, his  
nev-er sor-rowed mon-ey nor made an-y loans, hon-est John Jones, he lived all his life by a  
John I'll be mum and just saw wood, hon-est John Jones, they got him a job in a  
son stole a horse and was shot by a man, hon-est John Jones, it filled John's heart with  
gold-en rule do oth-ers if you can, or they'll think you're a fool, and he  
bank one day, and ve-ry soon they raised his pay, he be-  
ter-ri-ble dread, he grew ve-ry sick and now he is dead it don't  
made it a law to take things cool, hon-est John Jones. Hon-est John  
came cash-ier than he ran a-way, hon-est John Jones.  
pay to be hon-est were the last words he said, hon-est John Jones.  
Jones, peace be to his bones, he has gone, He has gone (Who?) hon-est John Jones.

## LILY DALE

W: Revised by: Alan Skelly

W&amp;M: H. S. Thompson

Andante

Bb Eb Bb C7  
 Near the chest-nut tree, where the wild flow'rs grow, and the stream flows soft thru the  
 F Bb Eb  
 vale, where the thrush-es shall sing their sweet songs to my love there  
 Bb F7 Bb CHORUS Bb Eb F7 Bb  
 sleeps poor lil - ly dale. Oh! lil - ly sweet lil - ly  
 Eb F Bb  
 dear lil - ly dale, Now the wild rose blos-soms on her  
 Eb Bb F7 Bb  
 lone-ly green grave, near the trees in the flow-er - y vale.

## DARLING NELLEY GRAY

W: Revised by: Edward Cole

W&amp;M: B. R. Hanby

Moderato

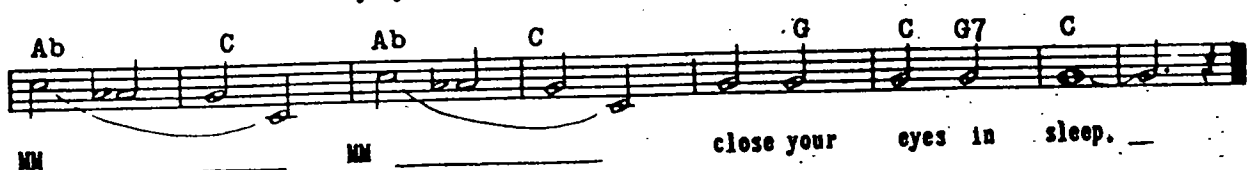
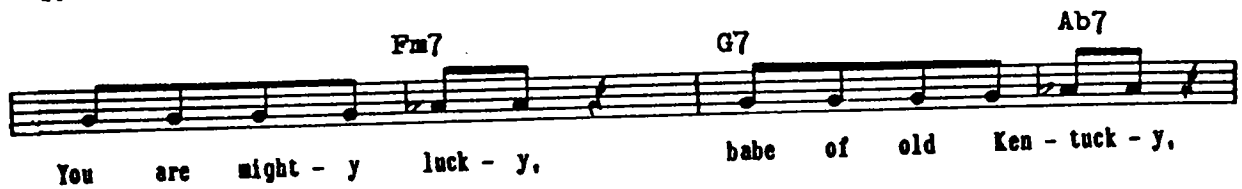
Eb Ab  
 There's a low love-ly val-ley on the old Ken-tuck-y shore where I  
 Eb Bb Eb  
 whiled man-y hap-py hours a-way. Just a' sit-ting and a sing-ing by the  
 Ab Eb Bb7 Eb  
 lit-tle cot-tage door, where once lived my poor dar-ling Nel-ly Gray.  
 CHORUS Bb7 Eb  
 Oh! my poor Nel-ly Gray, they have tak-en you a-way, And I'll  
 Bb Eb  
 nev-er see my dar-ling an-y more; Oh; I'm sit-ting by the riv-er and I'm  
 Ab Eb Bb7 Eb  
 weeping all the day. For you've gone from the old Ken-tuck-y shore.



## KENTUCKY BABE

W: Richard Buck

M: Adam Geibel



## DIXIE

Dan Emmett

Allegretto

**Tacet** **C** **F**

I wish I was in the land of cot- ton, Old times there are

**f** **C**

not for- got- ten, Look a- way, Look a- way: Look a-

**G7** **C** **Tacet**

way! Dix- ie Land. In Dix- ie Land where

**F**

I was born in, Ear- ly on one frost- y mor-nin', Look a-

**C** **G7** **C**

way! Look a- way! Look a- way! Dix- ie Land.

**CHORUS** **3** **C** **F** **D7** **G**

Then I wish I was in Dix- ie, Hoo- ray! Hoo- ray! In -

**C** **F** **C** **G7**

Dix- ie Land, I'll take my stand, To live and die in Dix- ie, a-

**C** **G7** **C**

way, A- way, A- way down South in Dix- ie, A-

**G7** **C** **G7** **C**

way, A- way, A- way down South in Dix- ie.

- |   |   |
|---|---|
| 2. Old Missus Married "Will The Weaver,"<br>William Was A Gay Deceiver;<br>Look Away, Look Away! Look Away! Dixie Land.<br>But When He Put His Arm Around Her,<br>He Smiled As Fierce As A Forty Pounder,<br>Look Away, Look Away, Look Away, Dixie Land.             | 3. His Face Was Sharp As A Butcher's Cleaver,<br>But That Did Not Seem To Grieve Her;<br>Look Away, Look Away! Look Away! Dixie Land.<br>Old Missus Act The Foolish Part,<br>And Died For A Man That Broke Her Heart.<br>Look Away, Look Away, Look Away, Dixie Land.     |
| 4. Now Here's A Health To The Next Old Missus,<br>And All The Gals Who Want To Kiss Us;<br>Look Away, Look Away! Look Away! Dixie Land.<br>But If You Want To Drive Away Sorrow,<br>Come And Hear This Song Tomorrow,<br>Look Away, Look Away, Look Away, Dixie Land. | 5. There's A Buckwheat Cakes And Indian Batter,<br>Makes You Fat Or A Little Fatter;<br>Look Away! Look Away! Look Away! Dixie Land.<br>Then Hoe It Down And Scratch Your Gravel,<br>To Dixie's Land I'm Bound To Travel,<br>Look Away, Look Away, Look Away, Dixie Land. |

## FRANKIE AND JOHNNY

Moderately

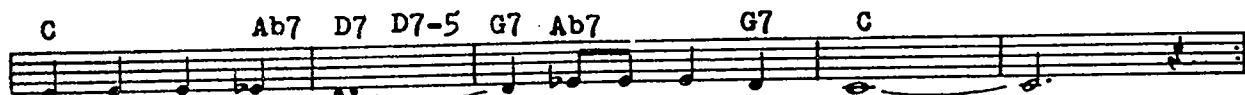
Traditional



1. Frank- ie and John-nie were lov- ers, O- my gawd how they did love, They
2. Frank- ie she was a good wo- man, Just like ev- 'ry one knows, She'd
3. Frank- ie and John-nie went walk- ing, John-nie in his brand new suit, O-my
4. Frank- ie went down to Mem- phis, She went on the morn- ing train, She
5. Frank- ie lived down in a crib-house, Crib-house with on-ly two doors, Gave



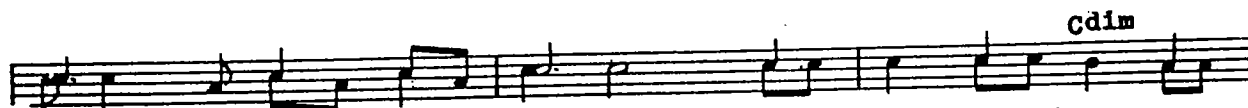
1. Swore to be true to each oth- er, Just as true as the stars a-
2. Give a man a hun- dred dol- lars, Just to buy him-self a suit of
3. Gawd, o- my gawd, said Frank- ie But don't my John- ny look
4. Paid a hun- dred dol- lars For John- nie a watch and
5. All her mon- ey to John- nie, He spent it on par- lor



1. Bove, He
2. Clothes, He
3. Cute?, He was her man, \_\_\_\_\_ But he done her wrong. \_\_\_\_\_
4. Chain, He
5. Girls, He



6. Fran- kie went down to the cor- ner, Just for a buck -- et of beer, She said
7. I don't want to cause you no trou- ble, I don't want to tell you no lie, But I
8. Fran- kie went down to the pawn shop, She bought a little for- ty- four, She
9. Fran- kie went down to the hot- el, She rang that ho- tel bell, Stand
10. Fran- kie looked o- ver the tran- son, And there to her great sur- prise, Yes,
11. Fran- kie threw back her ki- mo- na, She took out the for- ty- four, Root-



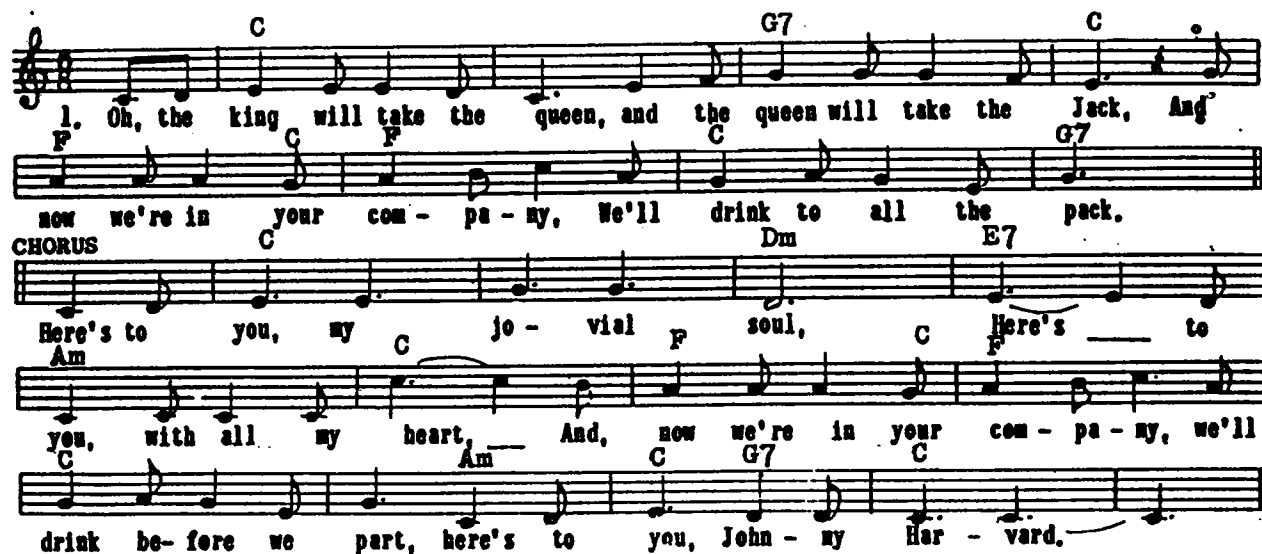
6. Oh, mis- ter bar- ten- der, has my lov- in' John - - - ny been
7. Saw your lov- er half hour ago with a girl named Nel- ly
8. Aimed it at the cell- ing and she shot a big hole in the
9. Back, all of you chip- pies, or I'll blow you all to
10. There on the bed sat John- nie, mak- in love to Nel- ly
11. Toot-toot three times she shot, right through that hard-wood



6. Here? He is my man, \_\_\_\_\_ And he wouldn't do wrong. \_\_\_\_\_
7. Bly. He is your man, \_\_\_\_\_ But he's doin' you wrong. \_\_\_\_\_
8. Floor, Where is my man? \_\_\_\_\_ He is do-in me wrong. \_\_\_\_\_
9. Hell, I want my man, \_\_\_\_\_ He is do-in me wrong. \_\_\_\_\_
10. Bly, He was her man, \_\_\_\_\_ But he done her wrong. \_\_\_\_\_
11. Door. She shot her man, \_\_\_\_\_ 'Cause he done her wrong. \_\_\_\_\_

## A TOAST

Alfred Williams



1. Oh, the king will take the queen, and the queen will take the Jack, And  
now we're in your com - pa - ny, We'll drink to all the pack.

CHORUS  
Here's to you, my jo - vial soul, Here's to  
you, with all my heart, And, now we're in your com - pa - ny, we'll  
drink be - fore we part, here's to you, John - ny Har - vard.

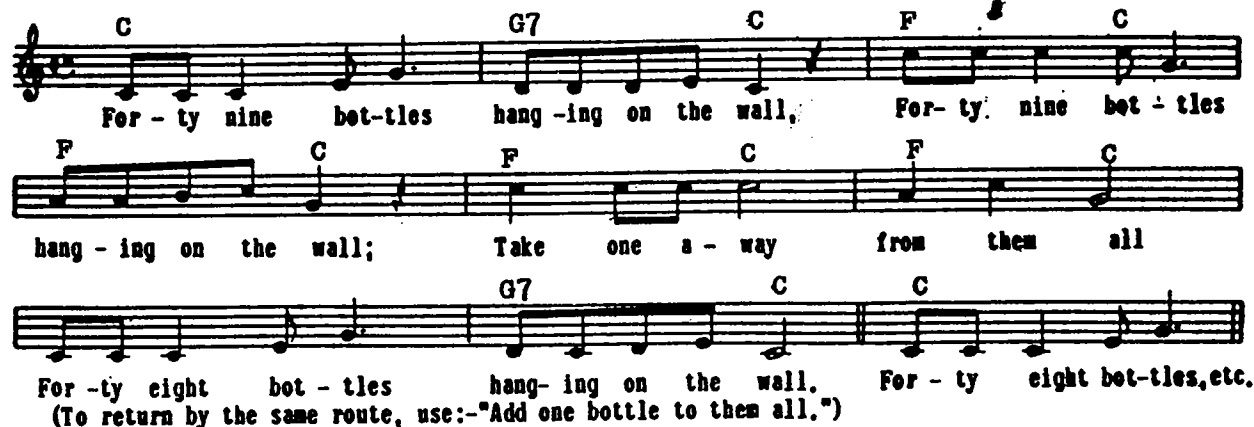
2. Oh, the ten will take the nine, and the nine will take the eight,  
And, now we're in your company, we won't go home till late,  
Here's to you, my jovial soul, here's to you with all my heart,  
And, now we're in your company, we'll drink before we part,  
Here's to you, Johnny Harvard.

3. Oh, the seven will take the six, and the five will take the four,  
And now we're in your company, we'll have a bottle more.  
Here's to you my jovial soul, here's to you, with all my heart,  
And, now we're in your company, we'll drink before we part,  
Here's to you, Johnny Harvard.

4. Oh, the three will take the two, and the ace will take them all,  
And, now we're in your company, we won't go home at all.  
Here's to you my jovial soul, here's to you with all my heart  
And, now we're in your company, we'll drink before we part,  
Here's to you, Johnny Harvard.

## FORTY-NINE BOTTLES

Traditional



For - ty nine bot - tles hang - ing on the wall, For - ty nine bot - tles  
hang - ing on the wall; Take one a - way from them all  
For - ty eight bot - tles hang - ing on the wall. For - ty eight bot - tles, etc.  
(To return by the same route, use: - "Add one bottle to them all.")

## DRINKING SONG

Slowly,

Traditional

1. How cool and fair this cel-lar where my throne a- dusk-y cask is! To  
 2. Be- grudge me not this co- sy spot in which I- am re- clin- ing. Why,  
 3. And yet I think, the more I drink, it's more and more I pine for. Oh,

do no thing but just to sing and drown the time my task is! The  
 who would burst with en- vious thirst when he can live by wi- ning? A  
 such as I (for ev- er dry!) God made this land of Rhine for. And

coop- er he's re- solved to please, and an- swering to my wink- ing, he  
 re- seate hue seems to im- bue the world on which I'm blink- ing; my  
 there is bliss in know- ing, this, as to the floor I'm sink- ing; I've

fills me up cup af- ter cup for drink- ing, drink- ing, drink- ing.  
 fel- low men I love them when I'm drink- ing, drink- ing, drink- ing.  
 wrong'd no man, and nev- er can, while drink- ing, drink- ing, drink- ing.

## WHISKEY-STILL

W: James Barnes

Moderato

M: R.T. Townsend

1. There's a whis- key still on the top of the hill, and I think, as we home- ward  
 2. There's a maid lives there with a face as fair as the ros- es on the  
 3. When we leave there, we leave all care, and a- ban- don ev- ry

roll, 'twixt you and me we will both a- gree to  
 hill, and her fig- ure's trim, so tall and slim, and her  
 ill; we'll drink a toast to our ge- nial host, and

stop and have a bowl. For the in- cense fair it  
 fa- ther keeps the still.  
 one to the whis- key still.

scents the air, and I think, 'twixt you and me, as

home we roll, we'll have a bowl of the real old I- rish 'skie.

## PASS AROUND THE GOOD OLD BEER

Moderato

Traditional

unison

Pass a - round the good old beer, Pass a-round the good old beer, —

for it makes you feel so queer; — For it makes you feel so queer;

Pass a-round the good old beer, for it makes you feel so queer; And to -

mer-row'll be an-oth-er wed - ding day. So we'll drink, for to-mor-row'll be an -

eth - er wed - ding day; Yes, we'll drink, for to-mor-row'll be an -

eth - er wed - ding day; And we'll drink un - til to -

mor - row, for to-mor-row'll be an - oth - er wed - ding day.

unison

My wife Ma - ry, Ma - ry, my wife Ma - ry, Ma - ry, pass a-round the Tom and Jer - ry.

Pass a - round the Tom and Jer - ry, My wife Ma - ry, Ma - ry,

Pass a - round the Tom and Jer - ry, for to-mor-row'll be an - oth - er wedd - ing day.

2. Pass around the good old whiskey, for it makes you feel so frisky;  
And tomorrow'll be another wedding day. CHO. - And we'll drink, etc.
3. Pass around the good old wine, for it makes you feel so fine;  
And tomorrow'll be another wedding day. CHO. - And we'll drink, etc.
4. Pass around the good old sherry, for it makes you feel so merry;  
And tomorrow'll be another wedding day. CHO. - And we'll drink, etc.
5. Pass around the good old milk, for it makes you feel like silk;  
And tomorrow'll be another wedding day CHO. - And we'll drink, etc.

## BUFFALO GAL

Traditional

**Brightly**

C F C

Buf - fa - lo gals, won-cha come out to - night,

G7 F C

come out to - night, come out to - night; Buf - fa - lo gals won-cha

F C G7 C

come out to - night and dance by the light of the moon? I

**CHORUS**

C G7 C

danced with the gal with the hole in her stock-in and her

G7 C G7 C G7

heep kep' a-rock-in' and her toe kep' a-knock-in, I danced with the gal with the

C A7 Dm G7 C

hole in her stock-in' and we danced by the light of the moon.

## THE YELLOW ROSE OF TEXAS

M: Traditional

**Moderato**

G B7 C G

There's a yel-low rose in Tex-as I'm go-ing there to see, No  
cried so when I left her, it al-most broke her heart, and

1. A7 D7

oth-er fel-low knows her No-bod-y on-ly me, She  
if we ev-er meet a-gain, We

2. D7 G **CHORUS** C

nev-er more shall part. She's the sweet-est rose of col-or, this

G A7

fel-low ev-er knew, Her eyes are bright as dia-monds, they spark-le like the

D7 G B7 C

dew. You may talk a-bout your dear-est maids and sing of Ro-sy

G D7 G

Lee, But the yel-low rose of Tex-as beats the belles of Ten-nes-see.

## 'CROSS THE WIDE MISSOURI

**Moderato** **Traditional**

1. Oh Shen - an - doah, I long to hear you  
 2. Oh Shen - an - doah, I love your daugh - ter way  
 3. Oh Shen - an - doah, I'm bound to leave you

hay, you roll - ing riv - er! Oh, Shen - an - doah,  
 Oh, Shen - an - doah,  
 Oh, Shen - an - doah,

I long to hear you  
 I love your daugh - ter, way, hay, we're bound a -  
 I'll not de - ceive you,

way, 'Cross the wide Mis - sou - ri!

## ON TOP OF OLD SMOKEY

**Moderato** **Traditional**

On top of old smok - ey, all cov - ered with  
 For court-in's a pleas - ure, and part-ing is  
 A thief will just rob you, and take what you

snow, I lost my true lov - - er  
 grief, And a false-heart-ed lov - - er  
 have, But a false-heart-ed lov - - er

for court - in' so slow.  
 is worse than a thief.  
 will lead you to the grave.



## RED RIVER VALLEY

W: Alfred Williams

Slowly

Traditional

G G7 C

From this val - ley they say you are go - ing \_\_\_\_\_ We will  
 Won't you think of the val - ley you're leav - ing \_\_\_\_\_ Oh, how

G D7

miss your bright eyes and sweet smile, For they  
 lone - ly and sad it will be, Oh, think

G C

say you are tak - ing the sun - shine \_\_\_\_\_ That sure  
 of the fond heart you are break - ing \_\_\_\_\_ And the

G D7 G

bright - ens our path - way a - while.  
 grief you are caus - ing me to see.

## DOWN IN THE VALLEY

Brightly

Traditional

G

1. Down in the val - ley, val - ley so  
 2. Ros - es love sun - shine, vi' - lets love  
 3. Write me a let - ter, send it by

D7

low, \_\_\_\_\_ Late in the eve - ning,  
 dew, \_\_\_\_\_ An - gels in heav - en  
 mail, \_\_\_\_\_ Send it in care of

G

hear that train blow, \_\_\_\_\_ Hear that train  
 know I love you, \_\_\_\_\_ Know I love  
 Bir - ming - ham jail, \_\_\_\_\_ Bir - ming - ham

D7

blow - ing, hear that train blow, \_\_\_\_\_  
 you, dear, know I love you, \_\_\_\_\_  
 jail house, Bir - ming - ham jail, \_\_\_\_\_

G

late in the eve - ning hear that train blow, \_\_\_\_\_  
 an - gels in heav - en know I love you, \_\_\_\_\_  
 send it in care of Bir - ming - ham jail, \_\_\_\_\_

## BURY ME OUT ON THE PRAIRIE

Traditional

Now, I've got no use for the won-en — A true one may  
 sel - dom be found, — They use a man for his  
 mon - ey — When it's gone they'll turn him down, — They're  
 all a - like at the bot - tom — Sel - fish and  
 grasp - ing for all — They'll stay by a man while he's  
 win - ning, — and laugh in his face at his fall. —

## HAND ME DOWN MY WALKING CANE

Moderato

Traditional

Hand me down — my walk - ing cane, —  
 — hand me down — my walk - ing  
 cane, — Oh, hand me down my  
 walk - ing cane, I'm a goin' to leave on the mid - night train, 'Cause  
 all of my sins are tak - en a - way. —

## DOGIE SONG

Traditional

1. As I was a - walk - ing one morn - ing for pleas - ure, I  
 2. It's ear - ly in spring that we round up the do - gies, We  
 3. It's whoop - ing and yell - ing and driv - ing the do - gies, And  
 4. Some boys they go up on the trail just for pleas - ure, But

spied a cow - punch - er all rid - ing a - long; His hat was thrown back and his  
 mark them and brand them and bob off their tails; We round up our hors - es, load  
 oh, now I wish you would on - ly go on; It's whoop - ing and punch - ing, go  
 that's where they get it most aw - ful - ly wrong; You have - n't a ho - tion the

spurs was a - jing - ling, and as he ap - proached he was sing - ing this song:  
 up the chuck wag - on, And then throw the do - gies out on - to the trail.  
 on, lit - tle do - gies, You know that Wy - o - ming will be your new home.  
 trou - ble they give us, It takes all our time to keep mov - ing a - long.

Whoop - ee ti - yi - yo, get a - long, lit - tle dog - ies, it's

your mis - for - tune and none of my own; Whoop - ee ti - yi - yo, Get a -

long, lit - tle do - gies, You know that Wy - o - ming will be your new home.

## THE RAILROAD CORRAL

Traditional

1. We're up in the morn - ing ere break - ing of  
 day, The chuck wag - on's bus - y, the flap - jack's in  
 play. The herd is a - stir o - ver hill - side and vale, with the  
 night rid - ers crowd - ing them in - to the trail.

## O BURY ME NOT ON THE LONE PRAIRIE

Moderato

Traditional

**F**

1. "O bu - ry me not \_\_\_\_\_ on the lone prai - rie!"  
 2. "O bu - ry me not \_\_\_\_\_ on the lone prai - rie!"  
 3. "It mat - ters not, \_\_\_\_\_ so I've been told, \_\_\_\_\_

**C7** **Gm7** **F**

\_\_\_\_\_ these words came low \_\_\_\_\_ and mourn - ful - ly \_\_\_\_\_  
 \_\_\_\_\_ where coy - otes howl \_\_\_\_\_ and the wind blows free \_\_\_\_\_  
 \_\_\_\_\_ where the bod - y lies \_\_\_\_\_ when the heart grows cold \_\_\_\_\_

\_\_\_\_\_ from the pal - lid lips \_\_\_\_\_ of a youth who lay \_\_\_\_\_  
 \_\_\_\_\_ in a nar - row grave \_\_\_\_\_ Just six by three \_\_\_\_\_  
 \_\_\_\_\_ Yet Grant, o - Grant \_\_\_\_\_ this wish to me, \_\_\_\_\_

**C7** **Gm7** **F**

\_\_\_\_\_ on his dy - ing bed \_\_\_\_\_ at the close of day \_\_\_\_\_  
 \_\_\_\_\_ O bu - ry me not \_\_\_\_\_ on the lone prai - rie." \_\_\_\_\_  
 \_\_\_\_\_ O bu - ry me not \_\_\_\_\_ on the lone prai - rie." \_\_\_\_\_

## THE OLD CHISHOLM TRAIL

Brightly

Traditional

**G** **D7**

1. Well, come a - long boys, and lis - ten to my tale, I'll  
 2. I start - ed up the trail Oe - to - ber twen - ty third, I  
 3. I went to the boss to draw my roll, And he Am!

tell you of my trou - bles on the Old Shis - holm Trail.  
 start - ed up the trail with the 7 U herd.  
 had me fig - ured nine dol - lars in the hole,

**CHORUS**  
**D7** **G** **D7** **G** **D7** **G** **D7**

Com - a - ti - y - yip - ee - yip - ee yay, yip - pee - yay, Com - a ti - y - yip - ee - yip - ee

**G** **D7** **G** **C** **G** **D7** **G**

yay - ay ay! eeeyow! com - a - ti - yi - yip - ee - yip - ee ay!

It's cloudy in the west and it looks like rain, and my derned old slicker's in the wagon again (Chorus)  
 On a ten-dollar horse and a forty dollar saddle, I'll never punch no more Texas cattle, (Chorus)  
 Well, I think I'll marry me a pretty young squaw, and settle on the banks of the old Choctaw, (Chorus)

## ROSALIE, THE PRAIRIE FLOWER

Moderato

G.F. Wurzel

1. On the dis-tant prai-rie, where the heath-er wild in its qui-et beau-ty  
 2. On that dis-tant prai-rie, when the days were long, trip-ping like a fai-ry,  
 3. But the sum-mer fa-ded, and a chil-ly blast o'er that hap-py cot-tage

liv'd and smil'd, Stands a lit-tle cot-tage, and a creep-ing vine  
 sweet her song, With the sun-ny blos-soms, and the birds at play,  
 swept at last, When the Au-tumn song-birds woke the dew-y morn,

loves a-round its porch to twine. In that peace-ful dwell-ing  
 beau-ti-ful and bright, as they. When the twi-light sha-dows  
 lit-tle "Prai-rie Flow'r" was gone. For the an-gels whis-per'd

was a love-ly child, With her blue eyes beam-ing soft and mild,  
 ga-ther'd in the West, And the voice of na-ture sank to rest,  
 Soft-ly in her ear, Child, thy fa-ther calls thee, stay not here."

And the wav-y ring-lets of her flax-en hair, float-ing in the sum-mer  
 Like a che-rub kneel-ing seem'd the love-ly child, with her gen-tle eyes so  
 And they gen-tly bore her, rob'd in spot-less white, to their blissful home of

air. Fair as a Li-ly, joy-ous and free, Light of that prai-rie  
 mild. Fair as a Li-ly, joy-ous and free, Light of that prai-rie  
 light. Tho' we shall nev-er, look on her more, Gone with the love and

home was she, Ev-'ry one who knew her felt the gen-tle pow'r of  
 home was she, Ev-'ry one who knew her felt the gen-tle pow'r of  
 joy she bore, Far a-way she's bloom-ing in a fade-less bow'r, sweet

Ro-sa-lie, "The Prai-rie Flow'r." Fair as a Li-ly, joy-ous and free,  
 Ro-sa-lie, "The Prai-rie Flow'r."  
 Ro-sa-lie, "The Prai-rie Flow'r."

light of the prai-rie home was she, Ev-'ry one who knew her  
 felt the gen-tle pow'r of Ro-sa-lie, "The Prai-rie Flow'r."

## HOME ON THE RANGE

Traditional

Oh, give me a home where the buf-fa-lo roam, where the deer and the  
 an-te-lope play, \_\_\_\_\_ where sel-dom is heard a dis-  
 cour-ag-ing word, and the skies are not cloud-y all day. \_\_\_\_\_

CHORUS

Home, home on the range, \_\_\_\_\_ where the deer and the  
 an-te-lope play. \_\_\_\_\_ where sel-dom is heard a dis-  
 cour-ag-ing word, and the skies are not cloud-y all day. \_\_\_\_\_

## THAT BIG ROCK CANDY MOUNTAIN

Moderato

Traditional

On a sum-mer day in the month of May a bur-ly bum came hik-ing, down a  
 shad-y lane through the su-gar cane he was look-ing for his lik-ing as he  
 reamed a-long he sang a song of the land of milk and hon-ey \_\_\_\_\_ Where a  
 bum can stay for man-y a day and he won't need an-y mon-ey.

CHORUS

Oh, the buz-zin' of the bees in the cig-a-rette trees, near the so-da wa-ter foun-tain, at the  
 lem-on-ade springs where the blue-bird sings in that big rock can-dy moun-tain.

## LIFE ON THE OCEAN WAVE

Allegro

Traditional



## SAILING, SAILING

Lively

Godfrey Marks

1. Y'heaveho! my lads, the wind blows free; a  
 2. The sail- or's life is bold and free; his  
 3. The tide is flow- ing with the gale; Y'heave

pleas- ant gale is on our lee, and soon a-  
 home is on the roll- ing sea, and nev- er  
 ho! my lads, set ev- ry sail. The har- bor

cross the o- cean clear our gal- iant barque shall  
 heart more true or brave than he who launch- es  
 bar we soon shall clear, fare- well once more to

brave- ly steer; but are we part from England's shore, To  
 on the wave. A- far he speeds in dis- tant climes to  
 home to dear; for when the temp- est ra- ges loud and

night, a song we'll sing for home and beau- ty bright.  
 roam; with jo- cund song he rides the spark- ling foam.  
 long; that home shall be our gui- ding star a- mong.

Then here's to the sail- or and here's to the hearts so true who will

think of him up - on the wa - ters blue. Sail - ing

sail- ing o- ver the bound- ing main for ma- ny a storm - y wind shall blow ere

Jack comes home a - gain Sail - ing, sail- ing e- ver the bound- ing

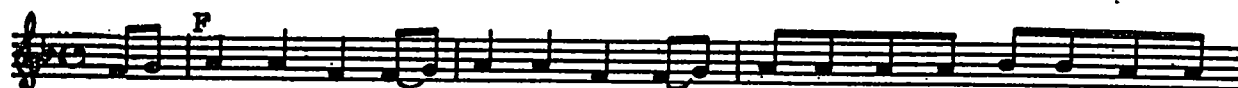
main, for ma- ny a storm- y wind shall blow ere Jack comes home a - gain.



## POLLY WOLLY DOODLE

Allegro

Traditional



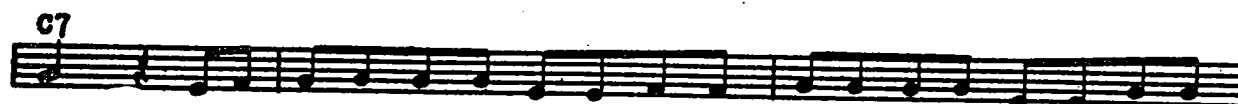
Oh, I went down south for to see my Sal, sing  
Oh, my Sal she am a maid-en fair; sing Pol - ly - wol - ly - doe - dle all the



day: My Sal - ly am a spunk - y gal, sing, Pol - ly - wol - ly - doe - dle all the  
With laugh - ing eyes and cur - ly hair, sing



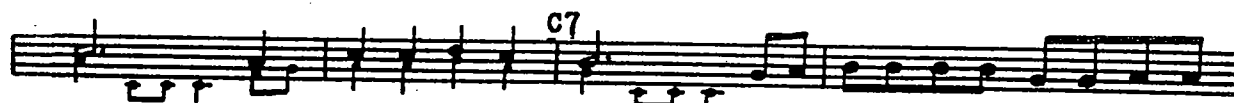
day: Fare thee well, Fare - well; Fare - well, my fai - ry



Fay: Oh, I'm off to Lou - si - an - a, for to see my Su - sy - an - na, sing - ing



"Pol - ly - wol - ly - doe - dle - all the day! Fare - well! Fare -



well! Fare - well my fai - ry fay! Oh, I'm off to Lou - si - an - na, for to



see my Su - sy - an - na, sing - ing "Pol - ly - wol - ly - doe - dle, all the day.

Oh, I came to a river an' I couldn't get across;  
Sing, "Polly", etc.

An' I jumped upon a fellow, an' I tho't he was a  
horse;

Sing, "Polly", etc.

Oh! a grasshopper sittin' on a railroad track,  
A-pickin' his teef wid a carpet tack.

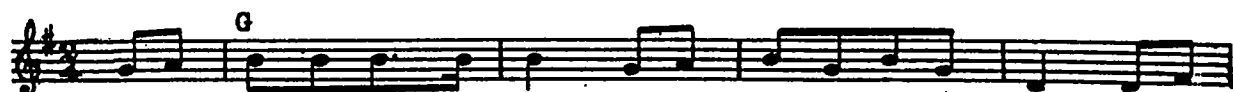
Oh! I went to bed, but it wasn't no use;  
My foot stuck out for a chicken roost.

Behind the barn down on my knees;  
I thought I heard that chicken sneeze.  
He sneezed so hard wid de heepin'-cough,  
He sneezed his head an' his tail right off.

# THE BULL DOG

Bright

Traditional



Oh! the bull-dog on the bank, and the bull-frog in the pool, Oh! the  
Oh! the bull-dog stopped to catch him, and the snap-per caught his paw, Oh! the



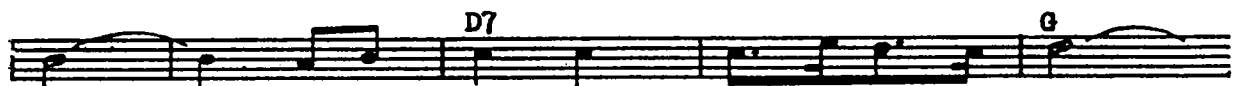
bull-dog on the bank, and the bull-frog in the pool Oh! the bull-dog on the  
bull-dog stopped to catch him and the snap-per caught his paw. Oh! the bull-dog stepped to



bank, and the bull-frog in the pool, the bull-dog called the  
catch him, and the snap-per caught his paw, the pel-ly wog died a



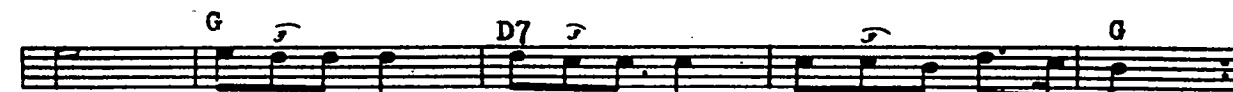
bull-frog, a green-old wa-ter feel. Sing-ing tra la la la la la  
laugh-ing to see him wag his jaw.



la sing-ing tra la la la la la la la



sing-ing tra la la la la la, sing-ing tra la la la la



la, tra, la la la, tra la la la, tra la la la la la

Says the monkey to the owl:  
"Oh, what'll you have to drink?"  
"Why since you are so very kind,  
I'll take a bottle of ink."  
(To Chorus)

Oh! the bulldog in the yard,  
And the tom-cat on the roof,  
Are practising the highland fling,  
And singing opera Bouffe.  
(To Chorus)

Says the tom-cat to the dog:  
"Oh, set your ears agog,  
For Jules about to tete-a-tete  
With Romeo, Incog.  
(To Chorus)

Says the bulldog to the cat:  
"Oh, what do you think they're at?  
They're spooning in the dead of night,  
But where's the harm in that?"  
(To Chorus)

Pharaoh's daughter on the bank,  
Little Moses in the pool,  
Pharaoh's daughter on the bank,  
Little Moses in the water,  
Pharaoh's daughter on the bank,  
Little Moses in the pool,  
She fished him out with a telegraph pole,  
And sent him off to school.

(To Chorus)

## THE MAN WHO BROKE THE BANK AT MONTE CARLO

W&amp;M: Fred Gilbert

The musical score is written in 2/4 time with a key signature of one flat (B-flat). It consists of a series of staves with lyrics underneath. Chord symbols are placed above the notes. The score includes a chorus section marked 'CHORUS' and a double bar line with first and second endings.

I've just got here from Par-is from the sun-ny South-ern  
 shore, I to Mon-te-car-lo went just to raise my win-ter's  
 rent. Dame for-tune smiled up-on me as she'd nev-er done be-  
 fore, and I've now such lots of mon-ey I'm a gent. \_\_\_\_\_  
 — Yés I've now such lots of mon-ey I'm a gent. \_\_\_\_\_

**CHORUS**  
 As I walk a-long the Bois Boo-long, with an in-de-pen-dent  
 air, \_\_\_\_\_ You can hear the girls de-clare \_\_\_\_\_ He must be a mil-lion-  
 aire, \_\_\_\_\_ You can hear them sigh and wish to die, you can  
 see them wink the oth-er eye at the man who broke the  
 bank at mon-te-car-lo. \_\_\_\_\_ As I lo. \_\_\_\_\_

1. F 2. F

## SON OF A GAMBOLIER

Traditional

1. I used to be as gay a sport as ev - er walked the  
 2. I wish I had a barrel of rum, and su - gar three hun - dred

street, \_\_\_\_\_ I was so ve - ry hand - some \_\_\_\_\_ I was  
 pound, \_\_\_\_\_ With the chap - el bell to put it in, And the

al - most fit to eat; \_\_\_\_\_ But now I'm old and  
 clapper to stir it round; \_\_\_\_\_ I'd drink to the health of

seed - y grown, and the pov - er - ty holds me fast, \_\_\_\_\_ The  
 nas - sau hall, and the girls both far and near, \_\_\_\_\_ For I'm a

boys and girls they smile at me, But still I take my glass. \_\_\_\_\_  
 ramb - ling rake of pov - er - ty, And the son of a gam - be - lier. \_\_\_\_\_

CHORUS

1. Come, join my hum - ble dit - ty, \_\_\_\_\_ From Tit - ter - y town I  
 2. For I'm a son of a son of a, son of a, son of a gam - be -

steer, \_\_\_\_\_ Like ev - 'ry good, hon - est fel - low, \_\_\_\_\_ I  
 lier, \_\_\_\_\_ A son of a, son of a, son of a, son of a,

likes my la - ger beer. \_\_\_\_\_ Like ev - 'ry good hon - est

fel - low, \_\_\_\_\_ I takes my whis - key clear, \_\_\_\_\_ For I'm a

ram - bling rake of pov - er - ty, And a son of a gam - be - lier. \_\_\_\_\_

## THE THREE LITTLE PIGS

By: A. S. Gatty

A jol-ly old sow once lived in a sty, and three lit-tle pig-gies had she, — And she wad-dled a - bout, say - ing umph, umph, umph, While the lit-tle ones said wee, wee; And she wad - dled a - bout say-ing

2. "My dear little brothers," said one of the brats, my dear little piggies," said he, "Let us all for the future say umph, umph, umph, 'tis so children to say wee, wee".
3. Then these three little piggies grew skinny and lean, and lean they might very well be, For somehow they couldn't say "umph, umph, umph," and they wouldn't say "wee, wee, wee".
4. So after a time these little pigs died, they all died of felo de se, From tying too hard to say "umph, umph, umph", when they only could say, "wee, wee."
5. A moral there is to this little song, a moral that's easy to see, Don't try when you're young to say "umph, umph, umph, for you only can say "wee, wee."

## THERE WERE THREE CROWS

Traditional

1. There were three crows sat on a tree, O Bil-ly Ma- Gee, Ma- Gaw! There  
 2. There lies a horse on yon- der plain, O Bil-ly Ma- Gee, Ma- Gaw! There  
 3. We'll perch our- selves on his back-bone, O Bil-ly Ma- Gee, Ma- Gaw! We'll

were three crows sat on a tree, O Bil-ly Ma- Gee, Ma- Gaw! Said  
 lies a horse on yon- der plain, O Bil-ly Ma- Gee, Ma- Gaw! There  
 perch our- selves on his back-bone, O Bil-ly Ma- Gee, Ma- Gaw! We'll

one old crow un- to his mate, "What shall we do for grub to eat?" And they  
 lies a horse on yon- der plain, Who's by some cru- el butch- er slain, And they  
 perch our- selves on his back-bone, And pick his eyes out one by one, And they

All flapped their wings and cried, Bil-ly Ma-Gee Ma- Gaw! And they  
 Caw, Caw, Caw, B7

all flapped their wings and cried, Bil-ly Ma-Gee Ma- Gaw!

## TOURELAY

Traditional

1. Oh pa - pa is out break - ing rocks on the street, And  
 2. When pa - pa has gum - drops and ba - by has none, If  
 ba - by is sleep - ing so co - sy and sweet, O ba - by don't  
 pa - pa is fool - ish and gives ba - by one, When four o' clock  
 cry now, but be ver - y good, And when pa - pa comes home he'll bring  
 comes, and the child sleeps no more, Then pa - pa stays up all night  
 you ci - ga - root, floor, Tou - re - lay, Tou - re - lay,  
 pac - ing the floor, Tou - re - lay, Tou - re - lay,  
 with my fil - la - ga - du - sha, -Sin - a - ma - ree - sha bal - der - al - da  
 beam - to - de - ay Tou - re - lay, Tou - re - lay,  
 and the pride of the house is pa - pa's ba - by.

## SHE'S GONE, LET HER GO

Traditional

1. They say true love is a bless - ing, but the  
 (Refrain) She has gone; let her go, God bless her, for she's  
 2. There may be a change in the weath - er; There  
 bless - ing I nev - er could see; for the  
 mine wher - e'er she may be, You may  
 may be a change in the sea, There  
 on - ly girl that I ev - er loved has  
 roam this wide world o - ver but you'll  
 may be a change all o - ver, But There'll  
 done gone back on me. (To Refrain)  
 nev - er find a friend like me.  
 nev - er be a change in me. (To Refrain)

## DOWN BY THE RIVERSIDE

Allegretto

Traditional

1. A man and a maid went out row-ing, All on a fine sum-mer  
 2. A quest-ion he asked of the maid-en, Your hand dearest girl I would  
 day; The man made love to the maid-en, while the  
 own; The way she re-plied to his que-ry would have  
 cars float-ed soft-ly a-way, And then they were left on the  
 melt-ed a hon-ey moon stone. He wait-ed to hear her sweet  
 wa-ter And wa-t'ry tears filled their ca-noe,  
 an-swer: "If thou wilt, I'll sure-ly have thee", And  
 For they both start-ed to boo-hoo see? Down by the riv-er-  
 prompt-ly he wilt-ed for glee, see? Down by the riv-er-  
 side. Down by the Riv-er-side, side,  
 side. Down by the Riv-er-side, side,  
 Down by the riv-er-side, He sighed and she sighed, and  
 Down by the riv-er-side, She smiled and he smiled, and  
 then they sighed, side by side, Down by the riv-er-side.  
 both of them had a smile Down by the riv-er-side.

3. "My idol," he cried, as he kissed her, she idled and he idled too;  
 "The belle of creation," he called her, she bellowed, and what could he do?  
 He called for a pony of brandy, and harnessed it up for a ride,  
 And then they drove off to the parson's, down by the riverside.

CHO. - Down by the riverside, down by the riverside,  
 He cried and she cried; Oh! blest be the tie he tied down by the riverside.

4. One day I went out to the races, I thought that the horses I knew,  
 I expected to win a small fortune by risking a dollar or two,  
 I picked an old nag for a winner - hark to my story of woe -  
 The horse could not go, he was so slow, down by the riverside.

CHO. - Down by the riverside, down by the riverside  
 He bet and I bet, but my debts are bad debts yet, down by the riverside.

## OLD MAN NOAH

Traditional

1. A- way, way back in the a- ges dark. A- way, way back in the  
 2. Says old man No-ah to him- self one day, Says old man No-ah to him  
 3. The rain came down in show- ers prime, the rain came down in

a- ges dark, the old man No- ah built a sea- go- ing ark.  
 self one day. "The big flood's com- ing on the first of May, the  
 show-ers prime. The ark lit out on sched- ule time, the

old man No- ah built a sea- go- ing ark." Old man No- ah had  
 big flood's com- ing on the first of May." Called all the an- i- mals  
 ark lit out on sched- ule time. And as they neared Con-ney

ner- vous spells when he had to list- en to the an- i- mals' yells!  
 told them to hark, "sky o- ver- head is get- ting might- y dark,  
 Isl- and shore the li- on let out an aw- ful rear,

He was al- ways "There with bells," He was a grand old sail- or!  
 bet- ter get your fam- i- lies and hus- tle in the ark, It's going to rain to- mor- row."  
 "That's the matter," Says No-ah, says the lion, "I'm sore, he's going to sell usto Kingling."

CHORUS  
 Old man No- ah knew a thing or two, He made em all play  
 ball. Old man No- ah knew a thing or two, he -  
 cause he knew a thing or two, He thought he knew it all!. Some say he was an  
 Al - so - ran. He was th'e- rig - i - nal cir - cus man!  
 Old man No- ah knew a thing or two, He was a grand old man..



## ETON BOATING SONG

W: Arthur Thomas

Traditional

1. Jol- ly boat- ing weath- er, Jol- ly sweet har- vest breeze, \_\_\_  
 2. Oth- ers will take our pla- ces, "Rah- ing" our dear old yell; \_\_\_  
 3. Flit- ting by the rush- es, Tan- gled in snak- y weeds, \_\_\_

Oars dip and "Feath- er," Cool 'neath the trees, \_\_\_  
 Oth- ers will row the ra- ces, Ring the old col- lege bell, \_\_\_ Yet  
 Brushed by el- der bush- es, Swerved by brake and reeds. \_\_\_ Will

Swing, swing to- geth- er With your bod- ies be- tween your knees, \_\_\_  
 ev- er will beam in our fa- ces Our pride in our old time crew; \_\_\_  
 tears fill our eyes in the fu- ture When we think of the dear old stream? Will our

Swing, swing to- geth- er, With your bod- ies be- tween your knees. \_\_\_  
 'Rah for our hard won ra- ces, Once more for the dear old crew! \_\_\_  
 hearts beat as light in the fu- ture When a float on life's broad- er stream? \_\_\_

## COME BACK TO ME

Andante sostenuto

Alfred Williams

1. Sweetheart, the day has no glad- ness While thus we lin- ger a-  
 2. Sweetheart, the shad- ows are fall- ing; Night com- eth fast o'er the

part. \_\_\_ Moon- light and star- light bring sad- ness, thou are the  
 lea; \_\_\_ Na- ture's sweet voic- es are call- ing, call- ing thee

joy of my heart. \_\_\_ Haste, then, thy com- ing, O dear-  
 love, home to me. \_\_\_ Sum- mer and au- tumn are meet-

est! All lone- ly I'm wait- ing for thee \_\_\_ Come, when my  
 ing; The har- vest is wait- ing for thee, \_\_\_ Soft- ly thy

sigh- ing thou hear- est; Come back sweet vis- ion, to me! \_\_\_  
 name I'm re- peat- ing, Come love, O come back to me! \_\_\_

## STAR OF THE SUMMER NIGHT

Henry W. Longfellow

Andante Moderato

1. Stars of the summer night, far far in yon  
2. Moon of the summer night, far far in yon

a - zure deeps, Hide, hide your gold - en light, she  
west - ern steep, Sink, sink in gold - en light, she

sleeps, my la - dy sleeps; She  
sleeps, my la - dy sleeps; She

sleeps, She sleeps, my la - dy sleeps.  
sleeps, She sleeps, my la - dy sleeps.

## THERE'S MUSIC IN THE AIR

W: Mrs. Fanny J. Crowley

Moderato

M: George F. Root

1. There's mu- sic in the air When the in- fant morn is nigh. And  
2. There's mu- sic in the air When the moon-tide's sul-try beam re-  
3. There's mu- sic in the air When the twi-light's gen-tle sigh is

faint its blush is seen On the bright and laugh- ing sky.  
fleets a gold- en light On the dis- tant moun- tain stream.  
lost on even- ing's breast As its pen- sive beau- ties die.

Many a harp's ec- stat-ic sound, with its thrill of joy pre-found,  
When be- neath some grate-ful shade, sor- rows ach- ing head is laid,  
Then, oh, then the loved ones gone wake the pure co- les- tial song,

while we list- en - chant- ed there to the mu- sic in the air.  
sweet- ly to the spir- it there comes the mu- sic in the air.  
an- gel vo- ices greet us there, in the mu- sic in the air.

## THE YELLOW AND BLUE

W: Charles M. Gayley

Moderato

M: Michael William Balfe

1. Sing to the col- lers that float in the light: Hur- rah for the yel- low and  
 2. Blue are the bil- lers that bow to the sun When yel- low rosed morning is  
 3. Here's to the col- lege whose col- lers we wear; Here's to the hearts that are  
 blue! Yel- low the stars as they ride thru the night, And  
 due: Blue are the cur- tains that eve- ning has spun, The  
 true, Here's to the maid of the gold- en hair, And  
 NO CHORDS  
 reel in a roll-ick- ing crew; Yel- low the fields where rip- ens the grain, And  
 slum- bers of phoe- bus to woo: Blue are the blos- soms to mem- o- ry dear, And  
 eyes that are brim- ing with blue: Gar- lands of blue- bells and maize intertwine; And  
 yel- low the moon on the har- vest- wain; Hail! hail to the col- lers that  
 blue is the sap- phire, and gleams like a tear; Hail! hail to the rib- buns that  
 hearts that are true and voi- ces com- bine; Hail! hail to the col- lege whose  
 float in the light; Hur- rah for the yel- low and blue.  
 na- ture has spun; Hur- rah for the yel- low and blue.  
 col- lers we wear; Hur- rah for the yel- low and blue.

## WE MEET AGAIN TONIGHT!

Moderato

Traditional

1. We meet a- gain to- night, boys, with mirth and song; let mel- o- dy flow  
 2. Where hand to hand its greet- ing so kind- ly gives, let mel- o- dy flow  
 where- ev- er we go, we dwell in friend- ship ev- er so,  
 where- ev- er we go, where hope is nev- er dy- ing, and  
 true and strong, and sor- row nev- er knows  
 friend- ship lives, true hearts will nev- er knows,  
 CHORUS  
 We'll laugh and sing and mer- ry be to- night with  
 nev- er a sor- row near, boys, nev- er a fall- ing tear, we ll mer- ry  
 be. Wel- come the time, my boys. We meet a - gain.

## SPANISH PROVERB

Moderato

Arr. by: Atkinson

G D7

1. There's an old Span- ish pro- verb that goes ver- y much like  
 2. Don't let a pret- ty maid- en sit wait- ing for a

G D7 G

this, A- man is half in heav- en if he gets a wom- an's kiss. If you  
 kiss; Don't let an- oth- er fel- low get a- head of you in this.

G D7 G

want the gold- en ap- ple you must find the tree, and shake it; if the  
 thing is worth the hav- ing And you want a kiss why, take it; There's no

G G

use in wait- ing long- er or the sweet- ness may for- sake it; So I

D7 G

tell you, bash- ful lov- er, if you want a kiss, why, take it.

## SHOOL

Moderato

Traditional

Bb Dm Eb Bb Dm

1. I wish I were in New York ci- ty, where all two girls they  
 2.. I wish I were a mar- ried man, and had a wife whose

Eb Bb Dm Eb Cm

are so pret- ty, if I did- n't have a time 'Twould be a pi- ty, dis cum  
 name was Fran, I'd sing her a song on this same plan, dis cum

Bb F7 Bb CHORUS Bb

bib- ble lo- la boo, slow reel. Shoo, shool, shool, I reel,  
 bib- ble lo- la boo, slow reel.

F7 Bb F7 Bb

shool I shag- a- rack, shool- a- barb- a- cool, the first time I saw

Eb Cm Bb F7 Bb

psil- ly ba- ly e el, dis- cum bib- ble lo- la boo, slow reel.

## GYPSY LOVE SONG

W: Harry B. Smith (From the Opera, The Fortune Teller) M: Victor Herbert  
Slowly

Slum - ber on my lit - tle gyp - sy sweet-heart, dream of the field and the  
grove, Can you hear me, hear me in that dream-land  
where your fan - cies rove? Slum - ber on my  
lit - tle gyp - sy sweet - heart, Wild lit - tle wood - land dove,  
Can you hear the song that tells you all my heart's true love?

## JAN WAS A GYPSY BOLD

W: Harry B. Smith (From "The Fortune Teller") M: Victor Herbert  
Lively

Down, down, down, in the moun-tain's heart, where a mor-tal was en-tered  
nev - er down in the mines where the red gold shines, The dwarf-men toll for-  
ev - er, and the clat-ter and clang of their ham - mers rang, till the  
bold jan's heart was cold; yet he swore he would creep to the  
cav - ern's deep to rob the dwarfs for their gold. Ho - ho! For  
Jan was a gyp - sy bold, ay, Jan was a gyp - sy bold.

## GOOD MORNING

W: Harry B. Smith

(From "The Fortune Teller")

M: Victor Herbert

Brightly E6

Cu - ten Mer - gen; Buen; Gier - no! Bon Jour!

Bb7

Herr Ma - es - tro; Sig - ner Pro - fes - sor! We're

Eb

aw - ful - ly tar - dy, Mens - ieur; But for - give ev - 'ry

F7 Bb7 Eb

lit - tle trans - gress - er, Now, mein herr, we are read - y. Be -

Bb7

gin! Herr ma - es - tro! Sig - ner Pro - fes - sor!

Fm Eb

And your tem - per we'll try to en - dure. Cu - ten

Bb7 Eb F7

Mer - gen; Buen gier - no! Bon jour; Cu - ten Mer -

Eb Bb7

gen and buen gier - no, Cu - ten Mer - gen, buen gier - no, Bon

Eb F7 Adim

jour Cu - ten Mer - gen and buen gier -

Eb Bb7 Eb

no! Cu - ten Mer - gen; Buen gier - no! Bon jour!

## THE LILY AND THE NIGHTINGALE

W: Harry B. Smith

(From "The Fortune Teller")

M: Victor Herbert

Brightly

On the lake a white lil - y lay dream - ing, Where the

sun - beams loved to stray; A but - ter - fly

gau - di - ly gleam - ing Just stopped to say "Good - Day"

And thus there be - gan. a flir - ta - tion, Pro -

gress-ing you know how Ere the sun went to

rest the lil - y con - fessed "I nev - er loved till

now". She said: "I was so lone - ly,

Dar - ling, till you came, You and you, dear,

on - ly set my heart a - flame;

Ev - er I'll be true, dear, none is like you

none. I love you, dear, on -

ly, You are the on - ly one".

## ROMANY LIFE

(From "The Fortune Teller")

W: Harry B. Smith

M: Victor Herbert

We have a home 'neath the for- est shades,  
 nev- er an- y oth- er have we. Our camp- - fires glow in the  
 nooks and glades, where our tents are white to see.  
 Man- d'ring ev- er here and there. Our  
 roof is the sky a- bove Ju- che! But the Rom- an- y eyes are  
 rare, And the Rom- an- y life is love.  
 Presto  
 Thru' the for- est, wild and free, sounds our mag- yar  
 mel- o- dy; Ev- er danc- ing, none can be  
 half so mer- ry As are we. Sing ye Rom- an- y,  
 child- ren ev- er, sing ye Rom- an- y child- ren all! Life's short  
 let it Then be gay!



## ROMANY LIFE

Thru' the fo- rest, wild and free, Sounds our nag- yar  
 mel- e- dy; Ev- er danc- ing, none can  
 be half so mer- ry As lads of Rom- an- y;  
 None so gay as we, the lads of Rom- an- y.  
 None so gay as we, the lads of Rom- an- y. El- jen!  
 El- jen! Ha!

## IF PEOPLE SAID THE THINGS THEY MEAN

(From "The Fortune Teller")

M: Victor Herbert

W: Harry B. Smith

Waltz Tempo

If peo- ple said the things they mean, And meant the  
 things they say, No hearts would break, No hearts would  
 ache, And love were joy al- way. All  
 might be- lieve, None would de- ceive, No fair words  
 would be- tray, If peo- ple said the  
 things they mean and meant the things they say

## WITH LANCE IN REST

(From "The Fortune Teller")

M: Victor Herbert

W: Harry B. Smith

March Tempo



## THE ANGELUS

(From the Musical Show "The Serenade")

W: Harry B. Smith

Andante

M: Victor Herbert

The An- ge- lus sounds from the con- vent bells like a dear voice low and

ten — der, And o- ver the crest of the hills in the West the

red sun dies in splen- dour, To all it brings peace, And la-bors all cease at

voice of the eve- ning blest; 'Tis a call un- to pray'r it is

so- lace to care, And it brings to the wear- y rest! Ring on, ring on, gen- tle

An- ge- lus! Born of the con- vent bells; Ring on, ring on, gen- tle

An- ge- lus! 'tis the hour of fond fare- wells! Ring- ing, swing- ing,

fair thought spring- ing; Sweet thy peal- ing, Soft- ly steal- ing. Ring on, — Ring on, —

Ye chimes, — Ring on, Ring on, gen- tle An- ge- lus! Born of the con- vent

bells; Ring on, Ring on, gen- tle An- ge- lus, At this hour of fond fare- wells.

**CHORDS:** C, Am, Dm, G7, C, G7, C, Am, Dm, G7, C, Cm, G, D7, G, G9, C, D7, G7, C7, F, Fm6, C, Cdim, Dm7, G7, C, F, C, G7, C, G7, C, F, C, Em, A7, G, D7, G, G7, C, G7, E, C7, E, Dm7, G7, Dm7, G7, Dm7, G7, C, F, G, G7, Dm7, G7, C, D7, C, Cdim, C, G7, C.

## CUPID AND I

(From the Musical Show "The Serenade")

W: Harry B. Smith

Waltz Tempo

M: Victor Herbert

1. Cu - pid once found me a - dream - ing, Lulled by the soft sum - mer  
 2. I found young Cu - pid a - sleep - ing, cap - tured his ar - row and

breeze \_\_\_\_\_ Where gold - en sun - light was stream - ing thru the deep  
 bow, \_\_\_\_\_ Tho he em - plored me with weep - ing I would not

shade of the trees. \_\_\_\_\_ He gave no heed to my sigh -  
 let my prize go. \_\_\_\_\_ "Come! For my bow's safe re - turn -

ing, \_\_\_\_\_ What could I know of his art? \_\_\_\_\_ Ah! How swift - ly his  
 ing I prom - ised thee", Sobb'd the boy, \_\_\_\_\_ "Nev - er more shalt thou

ar - row came fly - ing; True was his aim at my heart \_\_\_\_\_  
 know love's sad yearn - ing, Thou shalt know on - ly its joy". \_\_\_\_\_

Ah! Love, Hap - py was the day for me, Now I \_\_\_\_\_ know thee  
 Ah! Love, Hap - py was the day for me, Free now \_\_\_\_\_ is my

well \_\_\_\_\_ From thy pleas - ant fol - ly I am free, Vain  
 heart; \_\_\_\_\_ Ay, love, gai - ly I can laugh at thee, My

is thy spell \_\_\_\_\_ Ev - er; Ay love, smil - ing I can go my  
 slave thou art \_\_\_\_\_ Ev - er; Ay love, smil - ing I can go my

way, Brok - en is \_\_\_\_\_ is thy chain; \_\_\_\_\_ Cu - pid \_\_\_\_\_ is my  
 way, Life is \_\_\_\_\_ joy to me \_\_\_\_\_ Cu - pid \_\_\_\_\_ is you

ru - ler no long - er, I'm free a - gain. \_\_\_\_\_  
 seek to en - snare me, I laugh at thee. \_\_\_\_\_

## WOMAN, LOVELY WOMAN

(From the Musical Show "The Serenade")

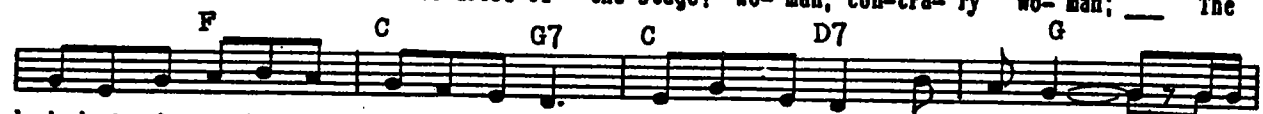
W: Harry B. Smith

Allegretto

M: Victor Herbert



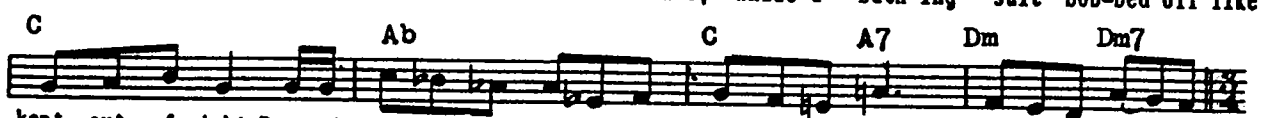
1. Who was it in E- den en-coun-tered the snake? No- man, at-tract-ive wo- man; Who  
 2. Who is it de-nounc-es the dress of the stage? No- man, con-tra- ry wo- man; The



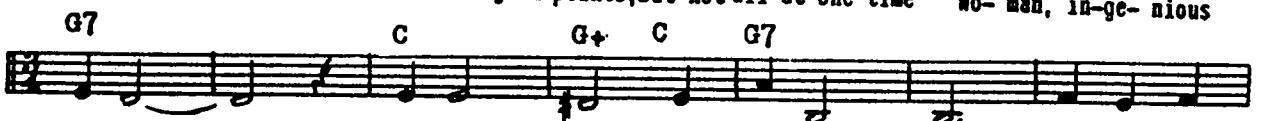
looked at the ap-ple and longed for a rake? No- man, at-tract-ive wo- man. To  
 sight of a bal-let girl caus- es her rage? No- man, er- rat- ic wo- man, But she



this day we men would have been per- fect quite, Ser- pents and sin would have  
 thinks a low dress at a ball is no crime, While a bath- ing suit bob- bed off like



kept out of sight; But the ap-ple was ros- y, She longed for one bite; No- man, im- puls- ive  
 this is sub- lime; This she makes her good points, But not all at one time No- man, in- ge- nious



No - man No- man, love- ly wo- man. Since first the



world be- gan, You've made dou- ble the share of trou- ble For



poor un- for- tun- ate man I but state the froz- en facts,



De- ny them if you can; "Cher-chez La Femme", If there's an- y-thing



wrong, With mar- ried or sin- gle man "Cher-chez La Femme", If there's



An- y thing wrong, With mar- ried or sin- gle man.

## GAZE ON THIS FACE

W: Harry B. Smith

(From the Musical Show "The Serenade")

M: Victor Herbert

Moderato

1. Gaze on this face so no- ble so se- rene, Look in these eyes, How  
 2. That chis- elled lip in no- ble art en- dures, And such a nose is

ra- di- ant are they; Dost thou not see the splen- dour of his mien?  
 cer- tain signs of pow'r; That jove- like brow is far a- head of yours;

Such is the glance that com- mon souls o- bey. /// Oh, I ad- mit, The  
 Ah! I could gaze en- chant- ed by the hour. I do not think you've

fel- low's pre- ty well, Al- tho with brains he does not look in- bued; Stu- pid he seems, But  
 ev- er not- ieed mine, My jove like brow has oft- en been ad- mired; My chis- elled lips are

one can nev- er tell. I've an i- dea my looks are just as good.// His  
 won- der- ful- ly time, So your re- flec- tions, dear, are not re- quired.// So

locks are of an au- burn hue.// To my eyes red's the tint;// His eyes are of a sap- phire blue// Don't  
 ra- di- ant his dark eyes are// It seems to me they're crossed.// That smile shows teeth so regular// No

you ob- serve his squint?// I love on- ly thee, Oh my dis- tant I-

deal, Vague art thou to me, But my love is most real; I must for-

sake thee an oth- er fills my mood; I can- not take thee, So be that un- der-

stood, I can- not take thee, So be that un- der- stood.

## WITH CRACKING OF WHIP

(From the Musical Show "the Serenade")

W: Harry B. Smith

M: Victor Herbert

Allegretto

With crack-ing of whip, And rat-tle of spur, O'er moun-tain-ous ways \_\_ We

ride, \_\_ The clat-ter we make and the dust we stir to our pres-ence is cer-tain

guide \_\_ There's nev-er a jour-ney that can be drear-y, And

nev-er a day be-long, \_\_ When the trav-el-er hears the post-horn cheer-y, And

joins the pos-til-lion's song \_\_ O- La! Hey! \_\_ O- La! Hey! \_\_ O- La!

Hey! For I am a jol-ly pos-til-lion, With a

heart that is light and free; \_\_ There's man-y a man with a mil-lion would

glad-ly change pla-ces with me. \_\_ Click, click! My whip-lash is

swing-ing in the air of an Au-tumn morn, \_\_ Oh, the

travel-er loves the ring-ing of the sil-ver toned post-morn. \_\_

**Chords:** G, Am, D7, F#7, Bm, Em6, D, A7, Em7, C, D7, G, A7, Am, G, D7, G

## DON JOSE OF SEVILLA

(From the Musical Show "The Serenade")

W: Harry B. Smith

Tempo Di Marcia

M: Victor Herbert

1. Don Jo- se, of Se- vil- la, Was a gay Rou- e, Act- ing parts,  
 2. Don Jo- se, of Se- vil- la, met his fate one day, Met a maid,

break- ing hearts, Half a score a day. Ev- er with his req- in- ment a-  
 not a- fraid of his win- ning way. She was just a coun- try lass who

march- ing here and there, Thought it fun when he's won fa- vors from the  
 milked and raked the hay, Tall and stout at a- bout mus- cu- lar, They

fair. No one could re- sist him, Oh, dear no! Ev- 'ry dam- sel  
 say. Said she, list- 'ning to him, "You're too now!" Thought she's try to

kiss'd him loved him so, Then at once she missed him, Off He'd  
 do him, Just a few. In the mill- pond threw him, Soaked him

go Then this dash- ing Don Jo - se snapped his fin- gers as he'd say:  
 thru: Aft- er this day Don Jo - se quit the bus'- ness of Rou- e.

That for love! Pif! Paf! Let her go! Pif! Paf! 'Tis on - ly

one more vil- lage belle! Love's a bore! Pif! Paf! I've girls ga-

lore: Paf! Paf! My mot-to's ev- er vive la ba- ga- telle!



## IN FAIR ANDALUSIA

(From the Musical Show "The Serenade")

W: Harry B. Smith

Moderato

M: Victor Herbert

Where are the stars so brightly twin-king as in fair An- da- lu- si- a?

Where are gui-tars so light-ly tin- kling as in fair An- da- lu- si- a?

The girls' dark eyes are like the stars, Their voi-ces like the soft gui-  
tars. Oh, noth-ing love and pleas-ure mars in fair An- da- lu- si-a.

When it is eve-ning we dance the Bo- le- ro, Dressed in Man- til- la and  
gau- dy Som- bre- - - ro With oth- er things, such as  
span- gled trou- se- ro peas-ants, But gay- er than ev- er was Pha- - - rach.

Let ev- 'ry care, ev- 'ry mis- er- y hang go! Ah!

Ha Ha Ha Ha Ha! While a- mid groves of the ol- live and man- go;  
Ah! Ha Ha Ha Ha Ha! Whirl- ing Jua- ni- ta,  
Twirl- ing Pe- pi- ta, Sing- ing we trip the Fan- dan- go Whirl- ing Jua-  
ni- ta, Twirl- ing Pe- pi- ta, Sing- ing we trip in the dance.

## I ENVY THE BIRD

(From the Musical Show "The Serenade")

W: Harry B. Smith

M: Victor Herbert

Andante

1. I en- vy the bird with-in its cage, Whose song to her is not de-  
 2. If I were a wand' ring Zeph-yr light, 'Twere sweet her snow-y brow to

nied, His love for her she may as- suage, By  
 kiss, Were I a moon- beam shin- ing bright To

song, And in her pres-ence may a- bide. I en- vy the red rose in her  
 touch her ros- y lips should be her bliss But woe, woe is me and said my

hair; The And-'ring breezeca-ress-ing her fair face; But I, a- las can scare-ly  
 lot, For it is ve- ry clear I'm none of these; And so 'tis plain that I can-

CHORUS

dare To look up- on her from my low- ly place. The bird, the breeze, the  
 not Be bold as can the moon-beam or the breeze.

heed- less flow'r can love her, she will not de- ny; They

by her side can dwell an hour; And in their fash- ion soft- ly

sigh. She wel- comes to her maid- en bow'r the moon- beam, And the

but- ter- fly; Na- ture's ro- vers are her lov- ers, Yes, all,

all can love her. Can love her; Why not I?

## SONG OF THE CARBINE

W: Harry B. Smith

(From the Musical Show "The Serenade")

M: Victor Herbert

Allegro Marciale

no chords G no chords

Here's a friend that al- ways an- swers at your call Pif! Paf! Ar- gue

Am Am7 B7

with it if you can, sirs, when it speaks; Pif! Paf! There's a flash and a spark in the

Am7 B no chords D7

dark, The dark, And a voice from a foe un- seen. Here's a

G no chords G no chords

friend that al- ways an- swers at your call. Pif! Paf! Ar- gue

Am Gdim Em

with it if you can, sirs, when it speaks: Pif! Paf! Oh, the judge or king is a

Gdim G Gdim G A7 D7 G

help- less thing who . . . fa- -- ces my car- bine keen

## I LOVE THEE

W: Harry B. Smith

(From the Musical Show "The Serenade")

M: Victor Herbert

Moderato

G7 C G7

I love thee, \_\_ I a- dore - thee, \_\_ Oh my heart, Life and soul, all are

C D7 C

thine; \_\_ Give me hope, dear, \_\_ I im- plore thee, \_\_ Let thine

G D7 G7

eyes look with fond-ness in mine, \_\_ Look in mine, ah, say not \_\_ We must

C G7 C

sev- er, \_\_ Since I've found thee at last, dear- est heart, \_\_ I will

D7 E7 A7 Dm G7 C

wor- ship \_\_ thee for- ev- er, \_\_ For my dream and my star thou art. \_\_

## IN THE FAIR HAMLET OF FANCY

(From the Opera "Prince Ananias")

M: Victor Herbert

W: Francis Neilson

*Moderato*

Come all ye wear-y whosigh for bright skies, O - ver the moun-tains to Fan- cy  
There dwell the maid-ens with flashing black eyes, Charm-ing with grace and piq-uau- cy  
Joys are sub- line, And life is di- vine,  
Joys are sub-line, And life is di- vine, In the fair Ham-let of Fan- cy  
Of Fan- cy In the fair Ham-let, The  
Ham-let of Fan- cy, In the fair Ham-let of Fan- cy.

## THE SILENT ROSE

M: Victor Herbert

W: Max Bendix

*Slowly*

When all on earth is si- lent, And stars in heav-en shine I'd be thy lit- tle  
rose love and on my heart re-cline. My heart felt love, My se- cret,  
I'd give thee in a kiss for in my soul I feel it for I my soul I  
feel it to bloom for thee were bliss. I will not ques-tion fur-ther  
what fu-ture shall be mine. Con-tent to be thy rose love. And On my heart re-  
cline. Con-tent to be thy rose love, And - on thy heart re- cline.

## IN GLORY BREAKS THE GOLDEN MORN

(From the Opera "Prince Ananias")

W: Francis Neilson

M: Victor Herbert

**Moderato**

The musical score for 'In glory breaks the golden morn' is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a G chord and a 'Moderato' tempo marking. The melody is simple and melodic. The lyrics are: 'In glo- ry breaks the gold- - en morn, For aye my heart \_\_\_ is thine; \_\_\_ The fair - - est blooms of ros- - - y morn shall deck the prize \_\_\_ of thine. \_\_\_ With fair - - est blooms love to \_\_\_ a- dorn, Dear heart. \_\_\_ For- ev- er mine. \_\_\_'. The chords are: G, C, D7, G, C, D7, G, C, G, D7, G, B, E7, Am, D7, G, C, G, Gdim, D7, G.

In glo- ry breaks the gold- - en morn, For  
aye my heart \_\_\_ is thine; \_\_\_ The fair - - est  
blooms of ros- - - y morn shall deck the prize \_\_\_ of  
thine. \_\_\_ With fair - - est blooms love to \_\_\_ a-  
dorn, Dear heart. \_\_\_ For- ev- er mine. \_\_\_

## I'M THE MOST ORIGINAL

W: Francis Neilson

(From the Opera "Prince Ananias")

M: Victor Herbert

**Lively**

The musical score for 'I'm the most original' is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff begins with a C chord and a 'Lively' tempo marking. The melody is more rhythmic and playful. The lyrics are: 'I am the most o - rig- in- al of au- thors teen'd dra- ma- ti- cal: My brain is large and whim- si- cal, Oh, it's act- ing all the time. Some say I'm as o- rig- in- al, in ev- 'ry- thing dog- ma- ti- cal; In me there's noth- ing flim- si- cal I'm dis- tinct- ly su- per- fine..'. The chords are: C, G7, C, G7, C, F, C, G7, C.

I am the most o - rig- in- al of au- thors teen'd dra-  
ma- ti- cal: My brain is large and whim- si- cal, Oh, it's  
act- ing all the time. Some say I'm as o- rig- in- al, in  
ev- 'ry- thing dog- ma- ti- cal; In me there's noth- ing  
flim- si- cal I'm dis- tinct- ly su- per- fine..

# AMARYLLIS

(From the Opera "Prince Ananias")

W: Francis Neilson

Moderato

M: Victor Herbert

Shy Streph-on tuned his pipe at morn, And has-tened to the

up-land lawn to greet fair Am-a-ryl-lis. His

doubt-ing heart filled with a-larm, A wreath of flowers hung

on his arm, with win-some Ma-dri-gal. To claim the

wait-ing Am-a-ryl-lis

(Dance)

## MY HEART IS PALPITATING

(From the Opera "Prince Ananias")

W: Francis Neilson

Moderato

M: Victor Herbert

Eb Bb7 Eb  
 He can't help but rhap- so dise on my love- ly Gre- cian  
 Bb7 G D7 G Bb F7  
 nose, For his ec- sta- sy im- plies For his ec- sta- sy im-  
 Bb Eb Bb7  
 plies, I'm a per- fect love- ly maid,  
 Eb Bb7 Eb  
 From my eye- brows to, my toes, From my eye-brows to my  
 F7 Bb7 Eb  
 toes, My eye-brows to my toes, My Toes  
 G<sup>dim</sup> G7 C  
 My heart is pal- pi- ta- ting,  
 G7 C E7 A7 Dm G7  
 caused by his bold con- fes- sion He is so fas- cin- a- ting, He's gained my  
 C C<sup>dim</sup> G7 C G7  
 heart's pos- ses- sion, My heart is pal- pi- ta- ting caused by his bold con-  
 C E7 A7 Dm G7 C  
 fes- sion, He is so fas- cin- a- ting, He's gained my heart's po- ses- sion,  
 Dm C Dm C  
 I can- not give the love you crave, For Val- en- tine I wed,  
 Dm G7 C  
 I can- not give the love you crave for Val- en- tine I wed

## TITLED WIDOWS ALL ARE WE

(From the Operetta "Prince Anania")

W: Francis Neilson

Moderato

M: Victor Herbert

Bb Eb G7 Cm F7  
 Ti- tled wid- ows all are we, Each a brand new di- vor- cee;  
 Bb F7 Gm F7 Bb F7  
 Noth- ing for us but the stage, High the wage, All the rage, There our woes we can as- suage.  
 Bb F7 G7 Cm D7 Gm  
 Al- so cage, Youth and sage, Ma- tri- mo- nial al- ter- ra- tions make the- a- tric con- stel- la- tions;  
 F C7 F C7 F  
 Rouge and pow- der for the fad- ed; Wigs and pad- ding for the ja- ded. Rus- tic maids new beauties make  
 Gm7 F Cm7 F7 Cm7 F7 F<sup>dim</sup>  
 Why not we? Why not we? Why not we?  
 F F+ Bb F7  
 The fair rus- tic maid- en needs naught on her  
 Bb  
 lips, No chalk or rouge laid on, She suf- fers no quips; For  
 F w<sup>dim</sup> C7  
 na- ture kind moth- er a- dorned her fair child, The gra- ces on  
 F7 Bb  
 her, too, have smiled \_\_\_\_\_ The fair rus- tic maid- en needs  
 F7 G<sup>dim</sup>  
 naught on her lips, No chalk or rouge laid on, She suf- fers no  
 F7 Bb Cm  
 quips; For na- ture, kind moth- er, a- dorned her fair child, The  
 Bb Cm7 F7 Bb  
 gra- ces on her, too, have smiled. \_\_\_\_\_



## TIME WILL COME (The Outlaw's Song)

W: Fred Dixon  
Moderato

(From the Musical Show "Prince Ananias")

M: Victor Herbert

Who rides a-broad so fierce and fast thru the storm and the blind- ing rain, And  
out- law bold, so fierce and strong, like a hunt- ed dog he flies:

1. laughs a- loud at the thun- der's blast as he cross-es the o- pen plain 'Tis the

2. But he laughs as he rides with an oath and a song to the goal that be- fore him lies

For the time will come when the out- law he will es- cape to a land a-  
far; And he'll rat- tle his chains as he shouts with glee: Ho!

Ho! The out- law's free! For the Ho! Ho! The out- law's free! \_\_\_\_\_

## DREAMING, DREAMING

W: Harry B. Smith  
Waltz Tempo

M: Victor Herbert

Dream- ing, Dream- ing, Talk- ing in my

sleep, \_\_\_\_\_ Wan- der- ing in dream- land where hap- pi-  
ness is cheap. \_\_\_\_\_ When we a- wake \_\_\_\_\_

things are not what they seem, \_\_\_\_\_ I thought it was a

kiss, But it was just an i- dle dream. \_\_\_\_\_

## FAIRY TALES

W: Harry B. Smith

(From the Musical Show "The Idol's Eye")

M: Victor Herbert

Moderato

Musical score for "Fairy Tales" in G major, 4/4 time, Moderato. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes: G, D7, G, D9, D7, G, D, A7, D, D7, G, Em, Am, B, G, D7, G, A7, D7, G.

Fai- ry tales, Fai- ry tales, We hear them  
 ev- 'ry day, List! For a while, With pi- ty- ing  
 smile, Then, wink and walk a- way. Pha- rach's fair  
 daugh- ter said she found Mo- ses in the  
 pond half drowned, Fai- ry tales, Fai- ry  
 tale., 'Tis on- ly a fai- ry tale.

## THE TATTOOED MAN

W: Harry B. Smith

(From the Musical Show "The Idol's Eye")

M: Victor Herbert

Moderato

Musical score for "The Tattooed Man" in F major, 4/4 time, Moderato. The score consists of six staves of music with lyrics underneath. Chord symbols are placed above the notes: F, C7, F, A7, Dm, G7, C7, F, Gm, F, C7, F.

He was a hu- man pic- ture gal-le- ry Such a spec- tac- ul- ar  
 gent; He won her heart and drew her sa- la- ry,  
 he nev- er gave her a cent; Till one good Jay with her  
 sea- son's pay and the fat la- dy off her ran, Oh 'tis  
 per-fect- ly true you can beat a tat-too, But you can't beat a tat-toed man.



## THE FLOWERS THAT BLOOM IN THE SPRING

(From "The Mikado")

W: William S. Gilbert

Allegro Gracioso

M: Sir Arthur Sullivan

The flow- ers that bloom in the Spring, Tra La, Breathe pro- mise of mer- ry sun- shine — As we mer- ri- ly dance and we sing, Tra La, We wel- come the hope that they bring, Tra, La, Of a sum- mer of ro- ses and wine, Of a sum- mer of ro- ses and wine; And that's what we mean when we say that a thing is wel- come as flow- ers that bloom in the Spring Tra La La La La, Tra La La La La, The flow- ers that bloom in the Spring.

Chords: G, D7, G, B7, Em, A7, D, Ddim, A7, D, unisano, G, D7, G.

## TIT WILLOW

W: W.S. Gilbert

Andante espressivo

(From "The Mikado")

M: Sir Arthur Sullivan

On a tree by a riv- er a lit- tle Tom- Tit sang "Wil- low, Tit-Wil- low, Tit- Wil- low" — And I said to him, "Dick- y - bird why do you sit sing- ing "Wil- low, Tit-Wil- low, Tit- Wil- low"? "Is it weak- ness of in- tel- lect, bir- die? I cried, Or a ra- ther tough worm in your lit- tle in- side?" With a shake of his poor lit- tle head he re- plied "Oh Wil- low, Tit- Wil- low, Tit- Wil- low!"

Chords: G, G, G, D7, G, D, A7, D, Dm6, E7, Am, Dm6, E7, Am, F, C, Em6, D, G, C, G.

## SAID I TO MYSELF, SAID I

(Operetta "Iolanthe")

W: William S. Gilbert

Allegretto

M: Sir Arthur Sullivan

When I went to the bar as a ve- ry young man, (Said I to my- self, Said I,) And I'll work on a new and o- rig- in- al plan, (Said I to my- self, Said I,) I'll nev- er as- sume that a rogue for a thief is a gen- tle man worth-y im- plic- it be- lief. Be- cause his at- tor- ney has sent me a brief, (Said I to my- self, Said I).

## A WANDERING MINSTREL

(From "The Mikado")

W: W.S. Gilbert

Allegretto con gracia

M: Sir Arthur Sullivan

A wan- d'ring min- strel I a thing of shreds \_ And patch- es of bal- lads songs and snatch- es, And drea- - my lul- la- by! \_ My ca- ta- logue is long. Thro' ev- 'ry pas \_ sion rang- ing, And to your hum- ours chang- ing I tune my sup- ple song! \_ I tune my sup- \_ ple song! \_

## ON WINGS OF SONG

W: Edward Cole &amp; Alan Skelly

Andante Tranquille

M: Felix Mendelssohn OP.39 No.2

On wings of song came fly - ing and sigh - ing low in the breeze; \_\_\_\_\_

Prom-is-ing love nev- er dy - ing, Its tune ech-oed soft thru the trees. \_\_\_\_\_ The

eve-ning was fill'd with its ma - gic, A cloud hid the moon a - bove, \_\_\_\_\_ Your

lips met mine in a mo - ment of bliss and life was a bliss-ful love. \_\_\_\_\_ On

wings of song love came fly \_\_\_\_\_ ing that night we fell in love.

## THE LORELEI

Andante

Philipp Silcher

O tell \_\_\_\_\_ me what it mean - eth, This gloom and tear - ful

eye? \_\_\_\_\_ 'Tis mem \_\_\_\_\_ 'ry that \_\_\_\_\_ re - tain - eth the

tale of years - gone by; \_\_\_\_\_ The fad \_\_\_\_\_ ing light grows

dim - mer, The Rhine doth calm - ly flow, \_\_\_\_\_ The

loft \_\_\_\_\_ y hill tops glim - mer red with the sun - set glow.

## WHO IS SYLVIA?

W: William Shakespeare

Moderato

M: Franz Schubert

Who is Syl - via? What is she? That  
all our swains com - mend - her? Ho - ly fair and  
wise is she, The heav'ns such grace did lend her.  
That a - dored she might  
be That a - dored she might - be.

## HARK! HARK! THE LARK

W: William Shakespeare

Allegretto

M: Franz Schubert

Hark! Hark! The Lark at heav'ns gates sings And Phoe-bus 'gins a - rise, His steeds to wa-ter  
at those springson chalic'd flow'rs that lies, On cha-lic'd flow'rs that lies. And  
wink-ing Ma - ry- buds be-gin to ope the gold - en eyes; With ev - 'ry-thing that  
pret-ty bin; My la - dy sweet, a - rise With ev - 'ry-thing that pret-ty bin; My  
la - dy sweet a - rise, A - rise, A - rise, My la - dy sweet, A -  
rise, A - rise, A - rise, My la - dy sweet, A - rise.

## NONE BUT THE LONELY HEART

W: Edward Cole &amp; Alan Skelly

M: Peter I. Tschaikowsky

Here in my twi-light dreams, I dream of you, Dear; —

Here in my twi-light dreams, When day is through, Dear. I hold you

close to me, But I'm just dream-ing; For in my heart I see

it was-n't meant to, be: Fate had a dif-f'rent plan so

now I'm left a-lone. Here in my twi-light dreams,

I dream of you, Dear; Here in my twi-light dreams, When

day is through, Dear. Each night — The twi-light finds me

where mem-'ry binds me; In thoughts of you; And then once more —

I hear you whisper soft-ly. Here in my

twi-light dreams, I keep on dream-ing.



## VILLANELLE

W: Nathan Haskell Dole

Moderato

M: Eva Dell'Acqua

Oft have I seen the swift swal - low Dart thru the clear morn-ing  
 blue, Swift - ly the keen eye could fol - low  
 as to the land of A - pol - lo, As to the land of A -  
 po - lo, Sun - shine and jas - mine she flew.  
 Oft have I seen the swift swal - low! (Fine)  
 Long I strained my eager eyes Where she van-ished in the a- sure,  
 And my soul with dreamy pleas-ure spread with her thru distant skies, Ah!  
 Ah! Where the land of mys- t'ry lies!  
 O-ver hill and o-ver hol- low would I still her path pursue,  
 Of-ten have I seen the swal - low scarce- ly  
 could The keen eye fol - low, The keen eye fol - low.  
 (Repeat from top to fine)

## A DREAM

J.C. Bartlett

Slowly

Eb Bb Bbm Ab Abm Eb  
 Last night I was dream-ing of thee love, Was dream-ing I dream'd thou didst  
 F7 Bb Eb  
 prom-ise me nev-er should part, While thy lov'd voice ad-dress'd me, And  
 D7 Gm Bb7 Eb Cb  
 soft hands ca-ress'd me I kiss'd thee, And press'd thee once more to my  
 Bb C7 F7 Bb7 Eb  
 heart I kiss'd thee and press'd thee once more to my heart  
 C7 F7 Bb7 Eb

## MY LOVE WAS JUST A DAY DREAM

W: Alan Skelly

Moderato

M: Muritz Moskowsky

C Dm G7  
 My love was just a day dream, A mas-quer-ade that I  
 C  
 thought a gay dream. I tried to ride on it to the  
 D7 G Gdim D7 G7 6+  
 sky; I did-n't know then that dreams could lie; Oh,  
 C Dm G7  
 my love was just a day dream, A flight of fan-cy that  
 D7 C G7 C  
 seemd a gay dream. My heart soon found it was all un-  
 true. But I'm still lost in that day dream of you.

## COME INTO THE GARDEN MAUD

By: Michael William Balfe

Moderato

C G7 C F D7 G7  
Come in- to the gar - den Maud, For the black bat, night has flown;

C G7 C F Ddim Am Dm  
Come in- to the gar - den Maud, I am here at the gate a - lone. I am

C G7 C C7 F  
here at the gate a - lone. And the wood-bine spi - ces are waft- ed a-broad, And the

C7 F A7 Dm  
musk of the ros- es blown, For a breeze of morn - ing moves, \_ And the

A7 Dm G7 C  
plan-et of love is on high, Be - gin-ning to faint in the light that she loves, On a

G7 C E7 Am Dm  
bed of daf-fo-dil sky. To faint in the light of the sun \_ She loves, to

Am E7 Am Bb7 G7  
faint \_ in the light \_ And to die. Come! Come!

C G7 C F D7 G7  
Come in - to the gar - den Maud, For the black bat, night, is flown,

C G7 C F E7 Am  
Come in- to the gar - den Maud, I am here at the gate a - lone. I am

Gdim Dm Cdim C G7 C  
here at the gate a - lone, I am here \_ at the gate a - lone.

## ABSENCE MAKES THE HEART GROW FONDER

W: Arthur Gillespie

Slowly

M: Herbert Dillea

Ab-sence makes the heart grow fond - er, That is why I long for  
 you. Lone- ly thru the nights I pond - er  
 wond'-ring dar- ling, if you're true. Dis-tance on - ly lends en-  
 chant - ment, tho the o - cean waves di - vide, Ab - sence makes the heart grow  
 fond - er, long - ing to be near your side.

## ROLL ON, SILVER MOON

Slowly

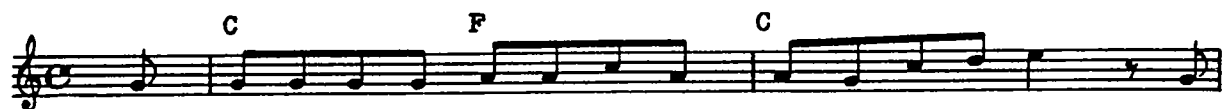
By Joseph W. Turner

1. As I strayed from my cot \_ at the close of the day, 'Mid the rav-ish- ing beau-ties of  
 2. As the hart on the moun- tain my lov - er was brave so \_ no - ble and man- ly and  
 June, \_ 'Neath a jes - sa - mine shade I es - pied a fair maid, \_ and she  
 clev - er, so \_ kind and sin- cere, And he loved me full dear, \_ Oh, my  
 CHORUS  
 plain - tive- ly sighed to the moon. Roll \_ on, sil - ver moon, \_ guide the  
 Ed - win, his e - qual was ne'er  
 trav - 'ler his way, while the night - in-gale's song is in tune; \_ I \_  
 nev-er nev-er more with my true love will stray by the soft sil-ver beams, gen-tle moon.

## JUST TELL THEM THAT YOU SAW ME

Paul Dresser

Moderato



While strol-ling down the street one eve up - on mere pleas-ure bent, 'Twas



aft-er busi-ness wor-ries of the day I saw a girl who shrank from me, in



whom I re- cog- nized, My school- mate in a vil- lage far a -



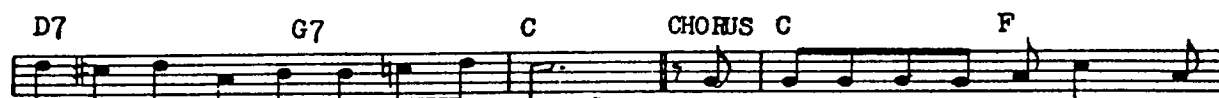
way. "Is that you, Madge," I said to her, she quick- ly turned a - way, "Don't



turn a - way. Madge, I am still your friend, Next



week I'm go - ing back to see the old folks, and I thought per-



haps some mes- sage you would like to send". "Just tell them that you saw me", She



said, "They'll know the rest: Just tell them I was look - ing well, you



know, Just whis- per, if you get a chance, to



math- er, dear, and say. I love her as I did long, long a- go.

## HOME, SWEET HOME

W: John Howard Payne

Moderato

M: Henry R. Bishop

Eb Ab Eb Bb7 Eb  
 'Mid pleas--ure and pal- ac--es though we may roam, Be it  
 Ab Eb Bb7 Eb  
 ev- er so hum- ble there's no place like home. A  
 Bb7 Eb  
 charm from the skies seems to hall- ow us there, which, seek thru the  
 Bb7 Eb Eb CHORUS Bb7 Cm Bb  
 world is ne'er met with else- where. Home! Home! Sweet, sweet  
 Eb Bb7 Eb  
 home! Be it ev- er so hum- ble, There's no place like home.

## WHAT IS HOME WITHOUT A MOTHER

Alice Hawthorne

Moderato

C F C  
 1. What is home with- out a mo- ther? What are all the joys we  
 2. Things we prize are first to van- ish; Hearts we love to pass a-  
 G7 C F  
 meet, When her lov- ing smile no long- er  
 way; And how soon, e'en in our child- hood,  
 C G7 C G7  
 greets the coming, coming of our feet? The days seem long, The  
 we be-hold her turning, turning gray; Her eyes grow dim, Her  
 C G7 C  
 nights are drear, and time rolls slow- ly on; And  
 step is slow; Her joys of earth are past; And  
 F C G7 C  
 oh! How few - are child-hood's plea-sures, When her gentle, gentle care is gone!  
 some- times ere - we learn to know her, She hath breath'd on earth her last.  
 on earth,

## LONG, LONG AGO

Thomas Haynes Bayly

Tell me the tales that to me were so dear, Long, Long a-go,

Long, Long a-go. Sing me the songs I de-light-ed to hear,

Long, Long a-go, Long a-go. Now you are come, all my grief is re-moved

let me for-get that so long you have roved. Let me be-lieve that you

love as you loved. Long, Long a-go, Long a-go.

## THINE EYES SO BLUE AND TENDER

Eduard Lassen

Thine eyes so blue and ten-- -der, When their soft glance I

seek. A- wake me to vi- sions of splen- dor,

Tho'ts that I may not speak, Dear eyes so blue and

ten- der, I see them ev- 'ry where, My

soul like waves of o- cean, They drown in light - so fair.

## SWEET GENEVIEVE

W: George Cooper

M: Henry Tucker

O, Ge- ne-vieve I'd give the world to live a--gain the love- ly past The  
 rose of youth is dew-in-pearl'd, But now it with- ers in the blast. I  
 see tny face in ev- 'ry dream, My wak- ing thoughts are full of thee, My  
 glance is in the star- ry beam that falls a- long the Sun- mer sea. —  
**CHORUS** O, Ge- ne-vieve, sweet Ge- ne-vieve, the days may come, the days may go, But  
 still the hands of men- ry weave the bliss- ful dreams of long a- go.

## THE OLD OAKEN BUCKET

W: W.S. Woodworth

M: M.G. Kiallmark

How dear to my heart are the scenes of my child-hood when fond recol-lec-tion pre-  
 sents to my view the or- chard, the mead- ow the deep- tan- gled wild- weed, And  
 ev- 'ry lov'd spot which my in- fan- cy knew; The cot of my fath- er. The  
 dai- ry house nigh it, And e'en the rude buck- et that hung in the well. The  
 old oak-en buck-et, The i- ron bound buck-et, The moss cov-ered bucket that hung in the well.





## THE MONASTERY BELLS

Lucy Crawford

Andantino

M: Louis Lefebure-Wely

When eve- ning bells ring thru the dells, The roam- er's  
 thoughts re- turn to home. He hears the call of  
 those he loves in toll- ing eve- ning bells. Fine  
 Bells, ring- ing out clear in the twi- light; Bells bring thoughts of  
 those he holds dear. And bells, sing- ing their song in the  
 twi- light, Bring love- ly dreams for the night. S.S. Al Fine

Chords: D7, G, D7, G, D7, G, C, G7(C Bass), C, G7, C, G7(C Bass), C

## THE DEAREST SPOT ON EARTH

Moderato

W.T. Wrighton

The dear- est spot on earth to me is home, Sweet  
 home; The fai- ry land I long to see is  
 home, sweet home; Fine There how charm'd the  
 sense of hear- ing, There, where love is so en- dear- ing!  
 All the world is not so cheer- ing as home, sweet home. D.D. Al Fine

Chords: G, C, G, D7, G, G, C, G, D7, G, D, A7, D, G, A7, D7

## I WANT TO SEE MY DEAR OLD HOME

Alan Skelly

Andante

James E. Stewart

Eb Ab Eb F7 Bb  
 I've wan-dered ve-ry far a-way from the place where I was born, And  
 Eb Ab Eb Bb7 Eb  
 my poor heart has been so sad, De-jec-ted and for-lorn No  
 Ab Eb Ab F7 Bb  
 moth-er dear to treat me well. to cheer me when in pain. I  
 Eb Ab Eb Bb7 Eb  
 want to see the friends I knew, And my dear old home a- gain.  
 CHORUS Ab Eb Ab F7 Eb  
 Oh, the good old days are pass'd and gone, I long for them in vain. I  
 Eb Ab Eb Bb7 Eb  
 want to see the friends I knew, And my dear old home a- gain.

## LISTEN TO THE MOCKING BIRD

Moderato

Alice Hawthorne

D7 G D7 G  
 1 I'm dream- ing now of sweet Hal- ly, My sweet Hal- ly, My sweet Hal- ly; I'm  
 2. She's sleep- ing down in the val- ley, In the val- ley, In the val- ley; She's  
 D7 G Am D7 1. G  
 dream- ing now of sweet Hal- ly, For the thought of her is one that nev-er dies;  
 sleep- ing down in the val- ley, And the mock- ing bird is sing- ing  
 2. G CHORUS D7 G  
 Where she lies, Lis-ten to the mock- ing bird, Lis-ten to the mock- ing bird The  
 D7 G D7  
 mock- ing bird, sing- ing o'er the grave; Lis- ten to the mock- ing bird, Lis-ten to the  
 G C D7 G  
 mock- ing bird, Still sing- ing where the weep- ing wil- lows wave.

## THE SWEETEST STORY EVER TOLD

By: R.M. Stults

Slowly

Musical score for "The Sweetest Story Ever Told" by R.M. Stults. The tempo is marked "Slowly". The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The melody is accompanied by chords indicated above the staff. The lyrics are: "Tell me, Do you love me? Tell me soft-ly, sweet-ly as of old! Tell me that you love me, For that's the sweet-est sto-ry ev-er told. Tell me, Do you love me? Whis-per soft-ly, sweet-ly, as of old! Tell me, that you love me, For that's the sweetest sto-ry ev-er told."

Chords: F, C7, A7, Dm, C, G7, C, F, F7, Bb, G7, F, G7, C7, F.

## WHEN THE SWALLOWS HOMEWARD FLY

W. &amp; M. Franz Abt

Moderato

Musical score for "When the Swallows Homeward Fly" by W. & M. Franz Abt. The tempo is marked "Moderato". The score is written on a single staff with a treble clef and a key signature of two flats (Bb and Eb). The melody is accompanied by chords indicated above the staff. The lyrics are: "When the swal- lows home-ward fly, When the ro- ses scat-tered lie, When from nei- ther hill nor dale chants the sil- v'ry night- in- gale; In these words my bleed-ing heart would to thee its grief in- part, When I thus thy im- age lose, Can I, Ah, Can I e'er know re- pose, Can I, Ah, Can I e'er know re- pose?"

Chords: Bb, F7, Bb, Eb, Bb, F7, Bb, D7, Gm, D7, Gm, F, C7, F, F7, Bb, Cm, Bb, F7, Bb.

## SWEET AND LOW

W: Alfred Tennyson

M: Sir Joseph Barnby

Sweet and low, Sweet and low, Wind of the West- ern sea.\_\_\_\_

Low, low, Breathe and blow, Wind of the West- ern sea.\_\_\_\_

O- ver the roll- ing wa- ters go come from the dy- ing

moon\_\_\_\_ and blow, Blow him a- gain to me,\_\_\_\_

While my lit- tle one, While my pret- ty one sleeps.\_\_\_\_\_

## BEN BOLT

Nelson Kneass

Oh, Don't you re-mem-ber, sweet Al-ice, Ben-Bolt, Sweet Al-ice, With hair so

brown, She wept with de- light when you gave her a smile and

tremb-led with fear at your frown, In the old church-yard, In the val-ley Ben Bolt in a

cor-ner ob-scure and a- lone.\_\_\_\_ They have fit- ted a slab of- gran-ite so gray and sweet

Al-ice lies un- der the stone, They have fit- ted a slab of

gran-ite so grey, And sweet Al-ice lies un- der the stone.

## LOVE'S OLD SWEET SONG

W: G. Clifton Bingham

M: James Lyman Molloy

Just a song at twilight When the lights are  
low, And the flick'ring shadows softly come and  
go, Tho' the heart be weary, Sad the day and  
long, Still to us at twilight comes love's old  
song, Comes love's old sweet song.

Chords: F, C7, A7, Dm, G7, F, C7, F7, Bb, F, C7, Bb, C7, F

## DO THEY THINK OF ME AT HOME?

W: J.E. Carpenter

M: Charles W. Glover

Do they think of me at home, Do they ev-er think of me? I who  
shared their ev-'ry grief, I who mingled in their glee. Have their  
hearts grown cold and strange, To the one now doom'd to roam? I would  
give the world to know, Do they think of me at home? I would  
give the world to know, Do they think of me at home?

Chords: F, C7, F, C7, F, A, Dm, G7-5, F, C7, F, C, G7, C, C7, D7, Gm, G7-5, F, C7, F

## BREEZE OF NIGHT

Lucy Crawford

Moderato

M: Georges Lamothe

Wear my rose in your hair, Let it  
tell you I care, On its glow- ing lips find the kiss.  
My lips have love- ing- ly press'd there. Wear my rose on your  
breast, Where my head longs to rest, In its blush- ing  
heart find the love, My heart to it con- fess'd.

## GRANDFATHER'S CLOCK

Moderato

W&amp;M: Henry C. Work

My grand-fa-thers clock was too big on the shelf so it stood nine- ty years on the  
tall- er-by half, than the old man him-self, tho' it weighed not a pen-ny weight  
floor; It was it was bought on the morn, of the day that he was born, And was  
more.  
al- ways his pleas- ure and pride. But it stopped, short,  
nev- er to go a- gain, When the old man died. Nine-ty years with- out slum-ber- ing  
(Tick Tock Tick Tock) His life sec-onds num- ber- ing (Tick Tock Tick Tock) It  
stopped, short Nev-er to go a- gain, When the old man died.

## THE LITTLE BROWN CHURCH IN THE VALE

William S. Pitts

Bb Eb Bb Cm7 F7

1. There's a church in the val-ley by the wild-wood, No love-li-er place in the  
 2. How sweet on a bright sab-bath morn-ing to list to the clear ringing

Bb Eb Bb

dale, No spot is so dear to my child- - - hood as the  
 bell; Its tones so sweet-ly are call- - - ing O

F7 Bb F7 Bb

lit- tle brown church in the vale. O come  
 come to the church in the vale.

Cm7 F7 Bb

come to the church in the wild- wood O come to the church in the dale. No

Eb Bb F7 Bb

spot is so dear to my child- hood as the lit- tle brown church in the vale.

## OFT IN THE STILLY NIGHT

W: Thomas Moore

M: Traditional

Affettuoso

C F C G7 C

Oft in the stil- ly night, Ere slum- ber's chain has bound me,

F C G7 C

Fond mem- 'ry brings the light of oth- er days a- round me. The

G7 C

smiles, the tears, of child-hoods years, the words of love then spok- en, The

G7 C

eyes that shone now dimm'd and gone the cheer- ful heart now brok- - en.

F C G7 C

Thus in the stil- ly night, Ere slum- ber's chain has bound me,

F C G7 C

Sad mem- 'ry brings the light of oth- er days a- round me.



## GOOD-BYE

W: G.J. Whyte-Melville

M: Francesco Paolo Tosti

Andantino

F F7 Bb Bbm F F Fm

Fall- ing leaf, and fad- -ing tree, Lines of

C F#dim G7 C7 F F7 Bb Bbm

white in a sul- len sea, Shad- ows ris- ing on you and

F Gm C7 F Dm Db+

me, Shad- ows ris- ing on you and me; The swal- lows are

A E7 A E7 A Ab+ C Am6 G7

mak- ing them read- y to fly, Wheel- ing out on a wind- y

Edim C7 F Bb Bbm F G7 C

sky, Good- bye, Sum- mer, Good- bye, Good- bye, Good-

F Bbm F C7 F

bye, Sum- mer, Good- bye, Good- bye.

## BEAUTY'S EYES

W: Frederic E. Weatherly

M: Francesco Paolo Tosti

Eb Cm Fm

I want no stars in heav'n to guide me, I need no moon, no sun to

Bb7 Eb Bb7 Edim Fm Eb Bb7

shine while I have you, sweet-heart, be- side me, While I know that you are

Eb Bb7 Ab

mine, I need not fear what- e'er be- tide me for

Eb7 Ab F7

straight and sweet my path- way lies, I want no stars in heav'n to

Eb C7 Fm

guide me, While I gaze in your dear eyes, I want no

Abm6 Eb F Bb7 Eb

stars in heav'n to guide me, While I gaze in your dear eyes.

## EMMETT'S LULLABY

W&amp;M: Joseph K. Emmett

Moderato with much expression

Close your eyes Le- na, my dar-ling; While I sing your lul-la-  
 by, Fear thou no dan- ger, Lena. Move not, dear Le- na, my dar- ling,  
 for your brood-er watch-es nigh you, Le- na dear, An- gels guard thee,  
 Le- na dear, my dar- ling, noth- ing e- vil can come near.  
 Bright-est flow- ers bloom for thee, Dar- ling sis- ter, dear to  
 me Go to sleep, go to sleep my ba - - - by, My  
 ba - - - by, My ba - - - by, Go to sleep my ba - - - by  
 ba - - - by, Oh bye, Go to sleep, Le- na sleep.

Chord symbols: Bb, Eb, Bb, F7, Bb, Eb, Bb, F7, Bb, F7, Bb, Gm, D7, Gm, C7, F, C7, F, Bb, D7, Gm, C7, Bb, F7, Bb, F7 CHORUS Fdim F7, Bb, F7, Bb, F7, Bb, Eb, Bb, Eb, Ebm, Bb.

## ALOUETTE

French Canadian Folk Song

Moderato

A- lou- et-te, Gen- tle A-lou- et- te, A- lou- et- te, Je te plu- me rai.  
 Je te plu- me- rai la tete, Je te plu- me- rai La tete, Et la tete, Et la tete, Oh!  
 D.C.

Chord symbols: F, C7, F, C7, F, C7, F.

## STRIKE THE HARP GENTLY

Andante Affettuoso

Isaac Baker Woodbury

Strike the harp gent-ly to the mem-'ry of those who  
 ev-er loved fond-ly, Ere call'd to re- pose: Be-  
 neath the green turf, where the wild flow-ers bloom, While  
 scent-ing the earth, and em- broid-'ring the tomb; Oh;  
 strike the harp gent-ly to the mem-'ry of those who  
 ev-er loved fond-ly, Ere called to re- pose.

## GIPSY'S WARNING

Traditional

Do not trust him gen-tle la- dy, Tho' his voice be low and sweet, Heed not  
 him who kneels be- fore you, Gen-tly plead- ing at thy feet. Now thy  
 life is in - its morn- ing, Cloud not this thy hap- py lot, Lis- ten  
 to the gip- sy's warn- ing, Gen- tle la- dy trust him not, Lis- ten  
 to the gip- sy's warn- ing, Gen- tle la- dy trust him not.

2. Do Not Turn So Coldly From Me, I Would Only Guard Thy Youth  
 From His Stern And Withering Power, I Would Only Tell The Truth;  
 I Would Shield Thee From All Danger, Save Thee From The Tempter's Snare,-  
 Lady, Shun The Dark-Eyed Stranger, I Have Warned Thee, Now Beware.
- 3 Lady, Once There Lived A Maiden, Pure And Bright, And Like Thee, Fair;  
 But He Wooed, And Wooed And Won Her, Filled Her Gentle Heart With Care.  
 Then He Heeded Not Her Weeping, Nor Cared He Her Life To Save,  
 Soon She Perished, Now She's Sleeping In The Cold And Silent Grave.

## THE STAR SPANGLED BANNER

W: Francis Scott Key

M: John Stafford Smith

Oh Say can you see, By the dawn's ear-ly light, What so proud-ly we  
 hailed at the twi- light's last gleam-ing? Whose broad stripes and bright stars thro' the  
 pe- ril- ous fight, O'er the ram- parts we watched, were so gal- lant- ly  
 stream-ing; And the rocket's red glare, The bombs burst-ing in air, Gave proof thru the  
 night that our flag was still there. Oh! say does that star span- gled  
 ban- ner yet wave O'er the land of the free, and the home of the brave.

## AMERICA

W: Samuel F. Smith

Moderato

M. Henry Carey

1 My coun- try, 'Tis of thee, Sweet land of lib- er- ty, Of thee I  
 2, My na- tive coun- try, thee, land of the no- ble free, Thy name I  
 sing; Land where my fath- er died, Land of the Pil- grims' pride,  
 love; I love thy rocks and hills, Thy woods and temp- led hills  
 From ev - 'ry moun- tain side let free- dom ring!  
 My heart with rap- ture thrills like that a- bove.

3. Let Music Swell The Breeze  
 And Ring From All The Trees,  
 Sweet Freedom's Song;  
 Let Mortal Tongues Awake,  
 Let All That Breathe Partake,  
 Let Rocks Their Silence Break,  
 The Sound Prolong.

4. Our Fathers' God, To Thee,  
 Author Of Liberty,  
 To Thee We Sing;  
 Long May Our Land Be Bright  
 With Freedom's Holy Light;  
 Protect Us By Thy Night  
 Great God Our King!

## AMERICA THE BEAUTIFUL

W: Katherine Lee Bates

Moderato

M: Samuel A. Ward

1. O beau-ti-ful for spa-cious skies, For am-ber waves of grain, For  
 2. O beau-ti-ful for Pil-grims feet whose stern im-pas-sioned stress, A  
 3. O beau-ti-ful for he- roes prov'd in lib-er-at-ing strife, Who  
 4. O beau-ti-ful for pa- triot dream that sees be-yond the years. Thine

pur-ple moun- tain ma- jes- ties a- bove the fruit- ed plain, A-  
 thor-ough- fare for free- dom beat a- cross the wild- er ness, A-  
 more than self their coun- try loved and mer- cy more than life, A-  
 al- a- bas- ter cit- ies gleam, un- dimmed by hu- man tears. A-  
 mer- i- ca! A- mer- i- ca! God shed his grace on thee, And  
 mer- i- ca! A- mer- i- ca! God mend thine ev-'ry flaw, Con-  
 mer- i- ca! A- mer- i- ca! May God thy gold re- fine, Till  
 mer- i- ca! A- mer- i- ca! God shed his grace on thee, And

crown thy good with broth- er- hood from sea to shin- ing sea.  
 firm thy soul in self- con- trol, thy lib- er- ty in law.  
 all suc- cess be no- ble- ness and ev-'ry gain di- vine.  
 crown thy good with broth- er- hood from sea to shin- ing sea.

## MARYLAND, MY MARYLAND

W: James R. Randall

Andante

Traditional

Thou wilt not cow- er in the dust, Mar- y- land, My

Mar- y- land. Thy beam- ing sword shall nev- er rust,

Mar- y- land, My Mar- y- land. Re- mem- ber Car- roll's

sa- cred trust; Re- mem- ber How- ard's war- like thrust and

all thy slump- 'rers with the just Mar- y- land, My Mar- y- land.

## COLUMBIA, THE GEM OF THE OCEAN

Moderato

Thomas a Becket

Oh, Co-lum-bia, The gem of the o-cean, The home of the brave and the  
free, The shrine of each pa-triot's de-votion  
world-of-fers hom-age to thee, Thy man-dates make he-roes as-  
sem-ble, When lib-er-ty's form stands in view, Thy  
ban-ners make ty-ran-ny trem-ble, When borne by the red, white and  
blue, When borne by the red, white and blue, When  
borne by the red white and blue, Thy ban-ners make ty-ran-ny  
trem-ble When borne by the red, white and blue.

2. When War Wing'd Its Wide Desolation  
And Threaten'd The Land To Deform,  
The Ark Then Of Freedom's Foundation,  
Columbia, Rode Safe Thro' The Storm;  
With The Garlands Of Vict'ry Around Her,  
When So Proudly She Bore Her Brave Crew,  
With Her Flag Proudly Floating Before Her,  
The Boast Of The Red, White And Blue,....  
The Boast Of The Red, White And Blue,....  
The Boast Of The Red, White And Blue,....  
With Her Flag Proudly Floating Before Her,  
The Boast Of The Red, White And Blue....

3. The Star-Spangled Banner Bring Hither,  
O'er Columbia's True Sons Let It Wave...  
May The Wreaths They Have Won Never With'er,  
Nor Its Stars Cease To Shine On The Brave,  
May The Service United Ne'er Sever,  
But Hold To Their Colors So True;  
The Army And Navy Forever,  
Three Cheers For The Red, White And Blue...  
Three Cheers For The Red, White And Blue...  
Three Cheers For The Red, White And Blue...  
The Army And Navy Forever,  
Three Cheers For The Red, White And Blue...

## BATTLE HYMN OF THE REPUBLIC

W: Julia Ward Howe

Allegretto

Traditional M:

Musical score for 'Battle Hymn of the Republic'. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is 'Allegretto'. The lyrics are: 'Nine eyes have seen the glo-ry of the com-ing of the Lord, He is tram-pling out the vin-tage where the grapes of wrath are stored: He was loosed the fate-ful light-ning of his ter-ri-ble swift sword, His truth is march-ing on. Glo-ry, Glo-ry, Hal-le-lu-jah! Glo-ry, glo-ry, hal-lu lu-jah! Glo-ry, glo-ry, hal-le-lu-jah, His truth is march-ing on!'. Chords are indicated above the staff: G, Eb, Bb, D7, Gm, Cm, F7, Bb, Bb, Eb, Bb, Cm, F7, Bb.

## HAIL, COLUMBIA

W: Joseph Hopkinson

Moderato

M: J. Fayles

Musical score for 'Hail, Columbia'. The score is written on a single staff with a treble clef and a key signature of one flat (Bb). The tempo is 'Moderato'. The lyrics are: 'O hail Co-lum-bia hap-py land O hail ye he-roes, eav'n-born band! Who fought and bled in free-dom's cause, The fought and bled in free-dom's cause, And when the storm of war was gone, En-joyed the peace your val-or won, Let in-de-pen-dence be our boast, Ev-er mind-ful what it cost, ev-er grate-ful for the prize. Let it's al-tar reach the skies. Firm u-ni-ted let us be, Rally-ing round our lib-er-ty. As a band of broth-ers joined peace and safe-ty we shall find.' Chords are indicated above the staff: D7, D7, G, D7, G, D7, G, D A7 D, G, Gm D, A7 D, Dm E7, Am D, G D, D7 G, D7, G, CHORUS, D7, G, D7, G, Am D7, G, C, G D7 G.

## ARTILLERY SONG (Caisson Song)

Edmund L. Gruber

Marcia

0- ver hill, o- ver dale, We have hit the dust- y trail, And our  
 cais- sons go roll- ing a- long. In and out, hear them shout: "Count- er  
 March! And right a- bout" And the cais- sons go roll- ing a- long. Then it's  
**C CHORUS**  
 Hi! Hi! Hee! In the field ar- til- ler- y. Shout out your num- bers good and  
 strong. Where e'er you go, You will al- ways know, That these caissons are  
 roll- ing a- long; And these cais- sons go roll- ing a- long.

## TENTING ON THE OLD CAMP GROUND

Walter Kittredge

Moderato with expression

We're tent- ing to- night on the old camp ground, Give us a song to  
 cheer our wear- y hearts, A song of home, and  
**CHORUS**  
 friends we love so dear. Man- y are the hearts that are  
 wes- ry to- night wish- ing for the war to cease:  
 Man- y are the hearts look- ing for the right, To  
 see the dawn of peace; Tent- ing to- night,  
 Tent- ing to- night, Tent- ing on the old camp ground.



## COLUMBIA

W: Clay M. Greene

M: Victor Herbert

While free- dom guides ex- --ult- ing- ly the gen- - ius of our count-ry's

fame, Let no fall breath of tyr- an- ny be-

dim the lus- tre of her name, Else fired by pa- tri-

o- tic seal, Our guar- don ev- 'ry free man's right with

com- mon woe and com- mon weal, We'll bat- tle for Co- lum- bia's might. We'll

**CHORUS** fight for the right, fair Co- lum- bia, Thou art moth-er, Thou art god-dess, Thou art

shrine: Ev- er be our proud-est boast and our nev- er fail- ing toast; Heart and

soul and good right arm we're ev- er thine. Co- lum- bia! Co- lum- bia! Thou'rt

god-dess, moth-er, shrine. Co- lum- bia, Co- lum- bia! Our strong right arms are

thine Co- lum- bia! Co- lum- bia! Our strong right arms are thine.

## RULE, BRITANNIA

Thomas Arne

Moderato

1. When Brit-ain first at heav'n's com-mand a-rose  
 2. The na-tions not so blessed as thee, shall in  
 3. To thee be-longs the ru-ral reign, thy cit-ies shall with com-merce shine. With  
 from out the a-mure main. A rose from out the a-mure main, The  
 their turn to ty-rants bend, Shall in their turn to ty-rants bend, To  
 ies shall with com-merce shine, Thy cit-ies shall with com-merce shine. With  
 a-mure main, This was the char-ter, The char-ter of the land, And  
 ty-rants bend, Whilst thou shalt flou-rish, Shalt flou-rish great and free, And  
 com-merce shine, And lands far o-ver, Far o'er the spread-ing main, Shall  
 guard-ian an-gels sung this strain: Rule, Bri-tan-nia, Bri-  
 to the weak pro-tec-tion lend.  
 stretch a hand to grasp with thine,  
 tan-nia rules the waves! Brit-ens nev-er shall be slaves.

## THE MAPLE LEAF FOREVER

(NATIONAL SONG OF CANADA)

Alexander Muir

Moderato

1. In days of yore, from Brit-ain's shore, Wolfe, the daunt-less he-ro came, And  
 2. At Queens-ton Heights and Lun-dy's Lane, Our brave fath-ers, side by side, For  
 plant-ed firm Bri-tan-nia's flag on Can-a-das's fair do-main! Here may it wave, our  
 free-dom, homes and loved ones dear, firm-ly-stood and nob-ly died; And those dear rights which  
 boast, our pride, and joined in love to-gether, The this-tle, sham-rock rose en-twine the  
 they maintained, we swear to yield them ne-ver! Our watch-word ev-er more shall be the  
 Ma-ple Leaf For-ev-er! The Ma-ple Leaf, Our em-blem dear, The Ma-ple Leaf For-  
 Ev-er! God save our Queen, And heav-en bless the Ma-ple Leaf For-ev-er!

## HAIL TO THE CHIEF

W: Sir Walter Scott

Maestoso

M: James Sanderson

The musical score is written for a single melodic line on a treble clef staff. It features various chords indicated by letters above the staff: C, G7, Dm, D7, F, and G. The lyrics are written below the staff, aligned with the notes. The tempo is marked 'Maestoso'.

Hail to the chief who in tri - umph ad - van - ces; Hon - ored and blessed be the  
 ev - er - green pine! Long may the tree, in his ban - ner that glan - ces,  
 flou - rish, the shel - ter and grace of our line! Hail to the chief who in  
 tri - umph ad - van - ces, Hon - ored and blessed be the ev - er green pine!  
 Long may the tree, in his ban - ner that glan - ces, flou - rish, the shel - ter and  
 grace of our line! Heav'n send it hap - py dew, Earth lend its sap a - new,  
 gai - ly to bour - geon and broad - ly to grow. While ev - 'ry high - land glen,  
 sends our shout - back a - gain, "Rod - er - igh Vich Al - - pine dhu, Ho! I - e - roe!"

2. Ours Is No Sapling, Chance-Sown By The Fountain,  
 Blooming At Beltane, In Winter To Fade;  
 When The Whirlwind Has Stripp'd Ev'ry Leaf On The Mountain  
 The More Shall Clan-Alpine Exult In Her Shade.  
 Ours Is No Sapling, Chance-Sown By The Fountain,  
 Blooming At Beltane, In Winter To Fade,  
 When The Whirlwind Has Stripp'd Ev'ry Leaf On The Mountain,  
 The More Shall Clan-Alpine Exult In Her Shade.  
 Moor'd In The Rifted Rock, Proof To The Tempest Shock,  
 Firmer He Roots Him, The Ruder It Blow;  
 Mentieth And Bread-Albane, The Echo His Praise Again,  
 "Roderigh Vich Alpine Dhu, Ho! Ieroe!"

## JOHN BROWN'S BODY

W. Steffe

Moderato

John Brown's bod-y lies a mould-'ring in the grave, John Brown's bod-y lies a  
mould-'ring in the grave, John Brown's bod-y lies a mould-'ring in the grave, His  
soul goes march- ing on. Glo- ry, glo- ry, hal- le-  
lu- jah, Glo- ry, glo- ry, glo- ry hal- le- lu- jah,  
Glo- ry, glo- ry, hal- le- lu- jah! His soul is march- ing on.

## TRAMP, TRAMP, TRAMP

George F. Root

March time

In the pris- on cell I sit, think- ing moth- er dear, of you, And our  
bright and hap- py home, so far a- way. And the tears they fill my eyes, spite of  
all that I can do, Tho I try to cheer my com- rades and be gay,  
CHORUS  
Tramp, tramp, tramp, the boys are march- ing; Cheer up, com- rades, they will  
come, And be- neath the star- ry flag we shall  
breathe the air a- gain of the free- land in our own be- lov- ed home.

## LA MARSEILLAISE

W: Alfred Williams

Moderato

M: Rouget de Lisle

Ye sons of free-dom, wake to glo- ry- Har! Hark! What my- riads bid you  
 rise! Your chil- dren, wives and grand-sires hear- y, Be-hold their tears and hear their  
 cries, Be-hold their tears and hear their cries! Shall hate-ful ty- rants, mis- chief-  
 breed- ing, with hire-ling hosts a ruf- fian band, Af- fright and de-so-late the land, When  
 peace and lib-er-ty lie bleed- ing, To arms, To arms ye brave!- Th'a- veng- ing sword un-  
 sheath! March on. March on, all hearts re- solved on lib- er-ty or death.

## FINLANDIA

W: Lucy Crawford

M: Jan Sibelius

Oh, my Fin- land- ia, Thee I'll love for- ev- er.  
 Though dark days be- set thee,  
 Thy rug- ged soil has cra- dled lib- er- ty. From ev-'ry  
 Daunt-less the cour- age of each val- iant heart. Our her- i-  
 flier, From ev-'ry night- y moun- tain, Thy loy- al sons sing  
 tage to love the ways of free- dom, No ty- rants grasp will  
 thy eu- - - lo- gy. Fear not the hand of ty- rants that would  
 we long en- dure. Thy loy- al sons will rend the chains that  
 bind thee. Thy icy- al sons will e're hold thee free.  
 hold thee, To bring thee free- dom for ev- er more.

## MEXICAN NATIONAL HYMN

Eng. W: M. Barnett

Con Spirito

Sp. W &amp; M: Jaime Nuno

At the loud cry of war all as-semble then your  
 Mo-xi-ca-nos al gri-to de guer-ra el a-  
 swords and your steeds all pre-pare, And the  
 ce-ro a- prestad y el bri-don, Y re-tien-  
 earth to its cen-tre shall trem-ble, When the  
 ble en sus cen-tros la tier-ra Al so-  
 can-nons deep roar rends the air. And the earth to its cen-tre shall  
 no-ro ru-gir del ca-non, Y re-tien-ble en sus cen-tros la  
 trem-ble, When the can-non's deep roar rends the air.  
 tier-ra Al so-nó-ro ru-gir del ca-non.

## OH, THE LAND THAT WE LOVE

W: L.F. Lewis

Moderato

M: Michael William Balfe

1. Oh, the land that we love is our own na-tive land, Spreading proudly from sea to sea;  
 2. Should a foe e'er in-vade thee, my own na-tive land, Ev'-ry sword shall unsheath'd quickly  
 sea; Her moun-tains so grand-ly like sen-ti-nels stand, E'er guard-ing the land- of the  
 be; And ev-er to guard thee we firm-ly will stand, U-nit-ed, de-ter-mined and  
 free. In her broad fer-tile val-leys her chil-dren may dwell, un-  
 free. In that mo-ment of dan-ger when free-dom shall call all the  
 rest-ed by ty-rant's de-cree; And the wrong'd of the earth shall our  
 fet-ter-less sons of her pride, With a cour-age un-daunt-ed what-  
 num-bers e'er swell, And find in our land li-ber-ty,  
 e'er may be-fail, We'll con-quer or die by her side.

## THE STARS AND STRIPES FOREVER

John Philip Sousa

March Tempo  
no chords

Chord symbols and performance markings:

- Staff 1: Bm, Bb, Gm, A, D, F#7, Bm, Em
- Staff 2: A, E7, A, A7, D, A7, D, F#7, Bm, F#
- Staff 3: D, A7, D, Dm
- Staff 4: E7, 1. A, 2. A, D, A7, D, G
- Staff 5: E7, D, A7, D, A7, D, D7, G, Gm, D
- Staff 6: A7, 1. D, 2. D, G
- Staff 7: D7, G, C, D7
- Staff 8: G, B7, Em, Cm, Eb
- Staff 9: G, D7, G, no chords, FINE
- Staff 10: Am, B, no chords, Cm, D, Cm6
- Staff 11: no chords, Dm6, no chords
- Staff 12: Cm6, D7, no chords, D.C. al FINE

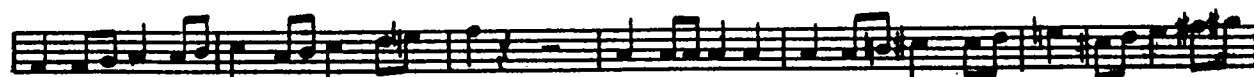
## THUNDERER

March Tempo

John Philip Sousa



Issue 8-4





## HIGH SCHOOL CADETS

March Tempo

John Philip Sousa

Chord symbols and musical notation details:

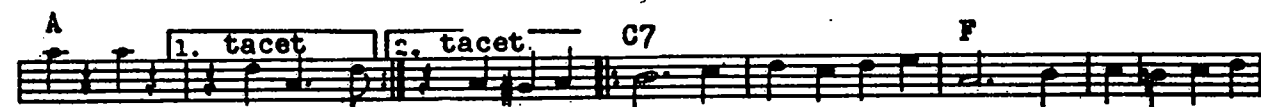
- Staff 1: Chord **F** at the beginning, **C7** at the end.
- Staff 2: Chord **F** at the beginning.
- Staff 3: Chord **Dm** at the beginning, **Gm** in the middle, **Dm** at the end.
- Staff 4: Chord **Ddim** at the beginning, **G7** in the middle, first ending **1. C**, second ending **2. C**, and **C7** at the end.
- Staff 5: Chord **F** at the beginning, **C7** in the middle, **F** in the middle, and **C7** at the end.
- Staff 6: Chord **F** at the beginning, **Dm** in the middle, **Db7** in the middle, **F** in the middle, **C7** in the middle, and first ending **1. F** at the end.
- Staff 7: Chord **F** at the beginning, **Bb** in the middle, and **Gm** at the end.
- Staff 8: Chord **Cm** at the beginning, **Bb** in the middle, **F** in the middle, and **Bb** at the end.
- Staff 9: Chord **Gm** at the beginning, **Cm** in the middle, **F7** in the middle, first ending **1. Bb**, second ending **2. Bb**, and **F7** at the end.
- Staff 10: Chord **Bb** at the beginning, **Ddim** in the middle, and **Cm** at the end.
- Staff 11: Chord **Edim** at the beginning, **Bb** in the middle, **F7** in the middle, first ending **1. Bb**, second ending **2. Bb**, and **F7** at the end.

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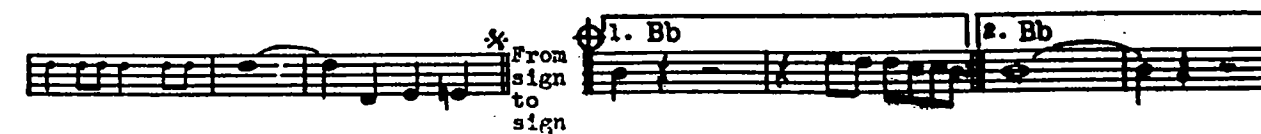
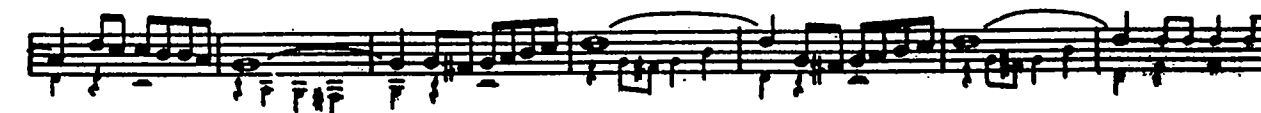
## GLADIATOR MARCH

March Tempo

John Philip Sousa



TRIO



## SEMPER FIDELIS

March Tempo

John Philip Sousa

Musical score for the march "Semper Fidelis" by John Philip Sousa. The score is written for a single melodic line in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "March Tempo". The score consists of 12 staves of music, with various chords indicated above the notes. The chords include G7, C, Gdim, G, D7, F, G7, C, F, E7, Am, Ab7, C7, F, C7, F, C7, F, Db7, and C7. The score includes repeat signs with first and second endings. The first ending is marked "1. G" and the second ending is marked "2.". The score ends with a double bar line.

Chords indicated in the score:

- G7
- C
- G7
- C
- G7
- C
- G7
- C
- Gdim
- G
- D7
- 1. G
- 2.
- C
- F
- G7
- C
- F
- E7
- Am
- Ab7
- C
- G7
- 1. C
- 2.
- F
- C7
- F
- C7
- F
- C7
- F
- C7
- F
- Db7
- C7
- 1. F
- 2. F

## THE LIBERTY BELL

John Philip Sousa

March Tempo  
Tacet

Chord symbols and musical markings in the score:

- Staff 1: F
- Staff 2: C7, F
- Staff 3: G7, C
- Staff 4: G7, C, G7, C, F, Bb, C7
- Staff 5: F, C7, F, Fm, C, G7, C, Bb
- Staff 6: A7, Dm, A, Gm, F, C7, F
- Staff 7: Bb
- Staff 8: F7, Fdim, F, Bb, Gdim, Bb
- Staff 9: 1. F, C7, F7, 2. Cm, Bb, F7, Bb, *Fine*
- Staff 10: Cdim, Gm, Cdim, Gm, Cdim
- Staff 11: Gm, Cm, D, F7, Bb, F7
- Staff 12: Bb, F7, Bb, C7, F, *D.S., al Fine*

## EL CAPITAN

John Philip Sousa

March Tempo  
tacet

Chords and musical notation for 'El Capitan':

- Staff 1: G, C
- Staff 2: G7, C
- Staff 3: Am, E, Em, E, Am, E7, Cm6, G, D7, G
- Staff 4: F, G7, C, Am, C, G7
- Staff 5: C, F, G7, C, Am, Dm, Cdim, C
- Staff 6: G7, 1. C, G7, 2. C, G7, C
- Staff 7: F, C7
- Staff 8: F
- Staff 9: 1. C, G7, C, C7, 2. E7
- Staff 10: A, Dm, A, Dm, A, Dm, A, Dm, A, Dm, A, C7
- Staff 11: F, C7, F, C7, F
- Staff 12: Bbm, C7, F, 1., 2.

## KING COTTON

John Philip Sousa

March Tempo  
tacet

F

C7

F Dm Gm Dm

Fm C G7 C F C7

F C7 F Dm G7 C tacet

F Bb D7 Gm F C7

1. F 2. F Bb

Gm Eb Bb F Bb

D7 Cm Gdim Bb F7 1. Bb

2. Bb Fine Bb Dm Fine

Fm Db Ab7 Db Ab7 Db

Ab7 Db Ab7 Db Db Ab7 Db F Bbm Ebm F

D.S. al Fine

## THE WASHINGTON POST MARCH

March Tempo

John Philip Sousa

Am D7 G

D7 G A7

D7 G Gm D A7

D A7 D A7 1. D 2. D D7

G D7 G G

D7 G Eb G

D7 1. G 2. G C G7

C G7 C G7 C

F A7 Dm A7 Dm

C Cdim G7 to Coda 1. G 2. G

Coda C G7 C

D.S. al Coda

## MANHATTAN BEACH

John Philip Sousa

March Tempo

Chord symbols: F, D7, Gm, D7, Gm, G7, C, F, C7, F, C, tacet, 1. C, 2. C, C7, F, C7, F, Db, F, G7, C7, F, Bb, Eb, Gm, Eb, Bb, Eb, C7, F7, Bb, Eb, Gm, Eb, Bb, Eb, Ebm6, F7, Bb, Bb, F7, Bb, Bb, D7, Eb, Ebm, Bb, F7, Bb.

(March)



## CORCORAN CADETS

March Tempo

John Philip Sousa

Bb Bbdim Bb Bbdim Bb Cm C7  
 F7 Bb Bbdim Bb Bbdim Bb  
 C7 F 1. 2. F7  
 Bb F7  
 Bb F7 Bb F7 Bb F7  
 Bb F7 1. Bb  
 2. Bb Eb Bb7  
 Bb7 Eb7 C7 Fm  
 Eb Adim Eb Bb7 1. Eb 2. Eb tacet  
 G7 Cm tacet  
 F7 Bb  
 From sign to sign  
 Eb Eb

Mel. in Bass  
 Mel. on top  
 Mel. in Bass  
 Mel. on top

## THE CRUSADERS MARCH

John Philip Sousa

March Tempo

Chord symbols and musical markings above the staff:

- Staff 1: Bb7 Eb Bb7
- Staff 2: Eb Bb7 Eb Bb
- Staff 3: F7 Bb 1. 2. tacet
- Staff 4: Eb Bb7
- Staff 5: Eb Fm Fdim (e-a)
- Staff 6: Eb Bb7 1. Eb tacet 2. Eb tacet
- Staff 7: Ab Eb7 Ab Eb7 Fm Bbm F7 Bbm Bb7 Eb7 Ab Eb7
- Staff 8: Ab Db F7 Bbm Ab Eb7 Ab Ddim
- Staff 9: Ebm Abm Bb Edim
- Staff 10: Fm Bbm C tacet
- Staff 11: Ab Ab

## CORCORAN CADETS MARCH

March Tempo

John Philip Sousa

Chord symbols and musical markings in the score:

- Staff 1: Bb F7 Bb F7 Bb F7 Bb Cm D7
- Staff 2: Gm D7 Gm Cm6 D Bb Eb Bb Eb
- Staff 3: Bb Eb Bb F7 Bb Eb Bb F7 Bb Eb Bb F7
- Staff 4: Bb Bdim F C7 [1. F] [2. F] Bb
- Staff 5: F7
- Staff 6: Bb Cm Bb tacet
- Staff 7: F7 1. Bb 2. Bb Eb
- Staff 8: Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb Bb7 Eb
- Staff 9: Bb7 Eb Ab Eb Ebm F7 Bb7
- Staff 10: Eb Bb7 Eb Bb7 Eb Bb7 Eb Cm tacet
- Staff 11: Eb tacet Mel. in Bass Gb Ebm
- Staff 12: Bb Gb Ebm Bb Gb Ebm Bb Bb7 \* Eb.

Other markings include: D.S. al fine, first and second endings, and a final double bar line.

## RIFLE REGIMENT MARCH

John Philip Sousa

March Tempo

Chord symbols and markings in the score:

- Staff 1: Bb7, Eb, Bb7
- Staff 2: Eb, Bb7, Eb, Edim
- Staff 3: Bb, F7, Bb, Bb, F7, Bb7, Eb
- Staff 4: Fm, Bb7, Eb
- Staff 5: Bb, F7, Bb7, Eb, Fm, Eb, tacet, Bb7
- Staff 6: 1. Eb, 2. Eb, TRIO Ab
- Staff 7: Eb7, Ab, Eb7, Ab
- Staff 8: Eb, Bb7, Eb, Ab
- Staff 9: Eb, Ab, Eb7, Ab, Db
- Staff 10: Ab, Bb7, Ab, Eb7, Ab, Eb, tacet, Fine
- Staff 11: C, tacet, Bb, tacet
- Staff 12: Bb, tacet, \*

Other markings: D.S.al Fine

## OUR FLIRTATION MARCH

John Philip Sousa

March Tempo

Chords and musical notation for "OUR FLIRTATION MARCH":

Staff 1: F C7 F C7

Staff 2: F C7 F D7 G E7

Staff 3: Am E+ G7 C G7 1. C 2. C

Staff 4: C7 F C7

Staff 5: F C7 F C7

Staff 6: F 1. 2. Bb

Staff 7: Cm F Bb

Staff 8: Cm F7 Bb

Staff 9: Gm D7 Gm Cm Gm Cm Gm D7 Gm D7

Staff 10: Gm in Bass Cm Gm Cm Gm D7 Gm F7 Bb

Staff 11: Cm F7 Bb

Staff 12: Cm F7 Bb 1. 2.

## MARCH OF THE PICADORE

John Philip Sousa

March Tempo

Chord symbols and musical markings in the score:

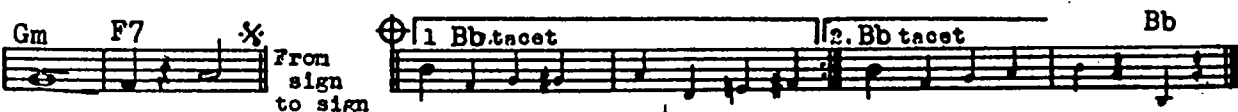
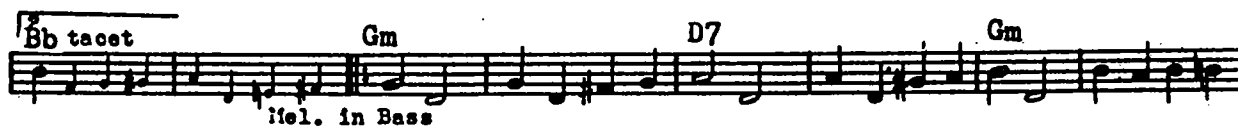
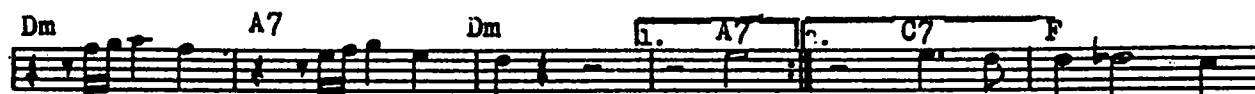
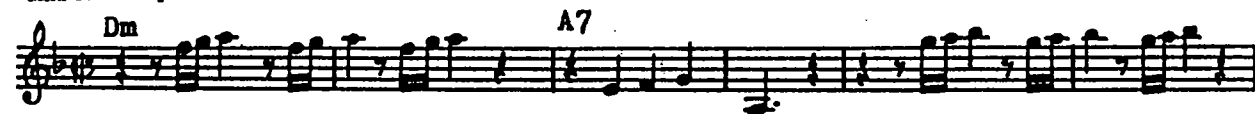
- Staff 1: Gm, D7, Gm, D7
- Staff 2: Gm, D7, Gm
- Staff 3: Dm, A7, Dm, 1. tacet, 2. tacet, F7, Bb
- Staff 4: F7, Bb, F7
- Staff 5: Bb, F7, Bb, Gb, Bb, F7, 1. Bb
- Staff 6: 2. Bb, Eb, Fm, Bb7, Eb
- Staff 7: Fm, Adim, Eb, Bb7, Eb, 1.
- Staff 8: 2., D7, Gm, D7, Gm, F7, Bb
- Staff 9: F7, Bb, Abm6, Bb, Abm6, Bb
- Staff 10: 1. Eb, 2. Eb

Additional markings: "from sign to sign" with an asterisk and a diamond symbol.

## SOUND OFF

March Tempo

John Philip Sousa



## ORIENTAL MARCH

Victor Herbert

March Tempo

G A7 D1

D A7

D

F#m C#7 F#m C#7 F#m C#7 1. F#m A7 2. F#m A7 D

A7 Cdim A7 Ddim A7

D E7 D A7

TRIO D G G D7

G C G A7 D7

C G D7 G D A7

1. D7 2. D7

G Em A7 D7

G A7 G A7 G D7 G



## THE AMERICAN GIRL

March Tempo  
no chords

Victor Herbert

Chord symbols and markings in the score:

- Staff 1: C7, F
- Staff 2: C7, F
- Staff 3: C7, F, C7, F
- Staff 4: C7, G7, C, F, Dm, C, G7
- Staff 5: 1. C7, 2. C, F, C7
- Staff 6: F, F7, Bb
- Staff 7: Fdim, F, C7, 1. F, 2. F
- Staff 8: F7, Bb, F7, Bb
- Staff 9: F7, Bb, F7, Bb
- Staff 10: Bb, Dm, A7, Dm, F7
- Staff 11: Bb, F7, Bb
- Staff 12: F7, Bb, Cm, F7, Bb

Other markings: FINE, D.C.

## THE BELLE OF PITTSBURG

Victor Herbert

March Tempo

D7 G C D G

D7 G

D A7 D

Am G D7

G Edim D7 Am G

Am D7 G 1. 2.

no chords Bb7 Eb

Bb7 Eb

1. Bb F7 Bb7 2. Fm

Bb7 Eb Gm Cm Gm Cm Gm

FINE

Cm Gm D7 Gm Cm Gm Cm F7 Bb

Bb7 Edim Bb7 Edim Bb7 Edim Bb7

D.C. al FINE

## LORRAINE

March Tempo  
no chords

Louis Ganne

Am G C

G7 Am D7 G

C G7 Am C+

C G7 to continue FINE C G C G C G

Am7 G C G C G Am7 D7 G D7

G B7 Em Am D7 Em G Am7 D7 G

TRIO D.S. al FINE

F Dm F Dm F Dm F Dm F Dm F Dm F Gm7 C7 Gm7

C7 Gm7 C7 Dm 1. G7 C7

2. F C7 F Dm FINE

Eb Bb Gdim Bb6 Eb Bb Eb Bb A

F Gb Db6 Gdim Db6

Gb Db Gb Db C Ab6 C Am C7

TRIO D.C. al FINE

## SWEDISH WEDDING MARCH

August Soderman

*Moderato*

*F* *C7* *F*

*Bb* *F* *tacet*

*A* *Dm* *Gm* *C7* *F* *Fine*

(Bass continues)  
(in Bass)

*F*

*tacet*

*Dm* *G7* *C* *F* *D.C. al Fine*

**TRIO**

(in Bass)

*Bb*

*F7* *Bb* *1. Eb Bb F*

*2. Gm Gm6 Bb F7 Bb* *tacet*

*F7* *Eb Bb*

*F7* *Bb* *(in Bass)* *D.C. al Fine*

## FATINITZA MARCH

Franz von Suppé

*Moderato*

Chord symbols and markings in the score:

- Staff 1: C, G7
- Staff 2: C
- Staff 3: F, C, G7
- Staff 4: C, E7, Am, E, Am, Em, B7-5, E, Gdim
- Staff 5: G7, Gdim, G7, C
- Staff 6: G7
- Staff 7: C, F
- Staff 8: Dm, C, G7, C, Fine
- Staff 9: G, D, G7, C
- Staff 10: C, G, Bm, Bm
- Staff 11: A7, D, G, D7
- Staff 12: G, D7, G, D.C. al Fine

## THE AMERICAN PATROL

F.W. Meacham

Moderato

3 F

C7

F G7 C F

F

Bb Dm

Gm C7 F C7

F

C7 F

Bb F

C#dim Dm Bb

F C7 F

# THE BRITISH PATROL

**George Isch**

George Asch

Allegro

F C7

Ddim F

Am E7 Am

C7 F

Bb F C7

F Bb F C7 F

D.C. al

F Gm F C7 F

Fine

TRIG

Bb F7 Bb

G7 Cm 1. C7

1. F tacet 2. Cm F7 Bb

D.C. al Fine

## THE TURKISH PATROL

Theodore Michaelis

*Moderato, tempo di marcia*

The musical score for "The Turkish Patrol" by Theodore Michaelis is written in 2/4 time and consists of ten staves. The tempo is marked "Moderato, tempo di marcia". The key signature has one flat (Bb). The score includes various chords and instrumental markings.

Chords and markings across the staves:

- Staff 1: F, C7 (F Bass), F
- Staff 2: Dm, A7 (D Bass), Dm
- Staff 3: C7, F
- Staff 4: C7 (F Bass), F, C7, G7
- Staff 5: C (Instrumental), Bb, Gm, Bb, Gm, Bb, Gm, F
- Staff 6: Dm, A7, Dm, A7, 1. Dm
- Staff 7: 2. A7, Dm, C7 (F BASS)
- Staff 8: F, Dm, A7 (D BASS), Dm
- Staff 9: C7, F, C7 (F Bass)
- Staff 10: F, Fine



## GERMAN PATROL (The Guardmount)

Richard Eilenberg

March Tempo

1.  $\text{G7}$

1.  $\text{G}$  2.  $\text{G}$   $\text{D7}$

$\text{G}$   $\text{C}$   $\text{G7}$

$\text{C}$  1.  $\text{G}$

1.  $\text{Am}$   $\text{D7}$   $\text{G}$  2.  $\text{Dm}$   $\text{Cdim}$   $\text{C}$

$\text{G7}$   $\text{C}$   $\text{G7}$   $\text{C}$   $\text{F}$   $\text{F}$

*Fine*

$\text{C7}$

$\text{F}$   $\text{Gm}$   $\text{Bbm}$

$\text{F}$   $\text{C7}$  1.  $\text{F}$  2.  $\text{F}$   $\text{C7}$   $\text{F}$

$\text{C7}$   $\text{F}$   $\text{C7}$

$\text{F}$   $\text{Fdim}$   $\text{F}$   $\text{C7}$   $\text{F}$   $\text{C7}$  1.  $\text{F}$

2.  $\text{F}$   $\text{G7}$   $\text{Gdim}$   $\text{G7}$   $\text{Gdim}$   $\text{G7}$   $\text{Gdim}$   $\text{G7}$

*D.C. al Fine*

## THUNDER AND BLAZES

Julius Fucik

Tempo di Marcia

C G7

C

1. B Em B

2. D7 Eb7 G D7 G

C G7 C

Mel. in Bass Adim C G7 C 1. (7-4)

TRIO 2. F

Db F Bb Bbm F G7 C7

F Db Db7 F Bdim F

G7 C7 F A Dm A

C Fdim F C7 F From sign to sign

## UNDER THE DOUBLE EAGLE

Joseph Franz Wagner

March tempo

Bb7 Eb Bb7

Eb Bb7 Eb Bb

F7 Bb 1. 2. Eb

Mel. in Bass

Bb7 Eb

Bb7 Eb 1. 2. Fine

TRIO Ab

Eb7

Ab

Ab7 Db Bb7

Ab Eb7 1. Ab 2. Ab Eb Ab

D.C. al Fine

## JOLLY COPPERSMITH

Garl Peter

Moderato

Chords and markings in the score:

- Staff 1: G, D7
- Staff 2: G, D
- Staff 3: A7, D, A7, 1. D, 2. D, D7
- Staff 4: G, D7, G
- Staff 5: D7, G, Gdim, G
- Staff 6: D7, G, D7, 1. G, 2. G, TRIO, C, G7, Fine
- Staff 7: G7, C
- Staff 8: G7, C
- Staff 9: D7, G
- Staff 10: Am, D7, C, G7
- Staff 11: C
- Staff 12: G7, C, G7, C, D.C.al Fine

# MARCH OF THE LITTLE LEAD SOLDIERS

**Allegretto**

**Gabriel Pierne**

tacet

eto. till\*

eto. till \*

eto. till \*

Bb F7 Bb

Fine

Gm D Gm Dm Gm6 D D

Gm D Gm Dm Gm6 A Dm

Cm6

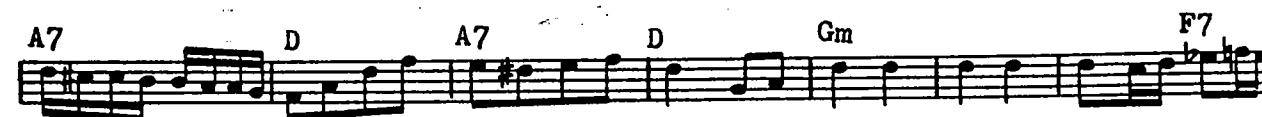
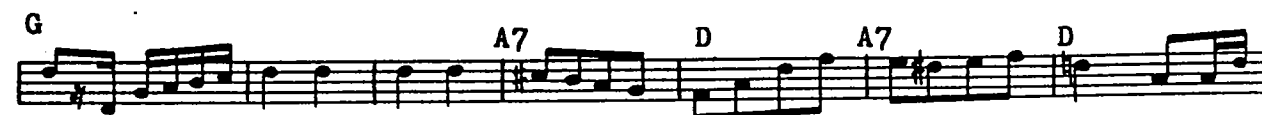
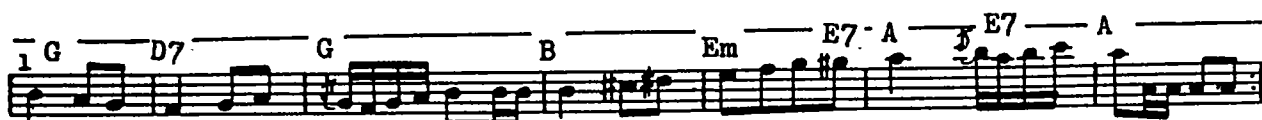
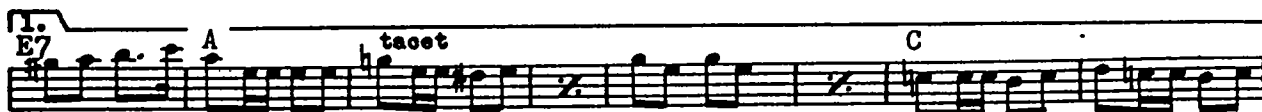
Dm6 F7

D.S. al Fine

## MARCHE MILITAIRE

March Tempo

Franz Schubert



## QUI VIVE!

W. Ganz

Vivo

C Cdim C Cdim C G7 C Cdim C Cdim C Dm G7 C F Gm D7 Gm C7 Cdim C7 F Gm Fdim F D7 Gm C7 F

FINE

D.C. al FINE

## YPSILANTI GALOP

W. Regestein

Vivo

C Cdim C G7 Gdim G7 C Cdim C G D7 1. segue G Fine G7 C Bb7 Eb Ab Bb7 Eb Bb7 Bb7 Cm Ab Fm D-57 G tacet

D.C. al Fine

## POET AND PEASANT OVERTURE (I)

Franz von Suppe

*Moderato*

D A7 D Bm

A E7 A Bm F#m Bm

F#m D A7 D

G Gm D A7 Gdim Bm E7

A E7 A7 D G Gm

D A7 Gdim Bm Em7 D A7 D

*Fast* Dm Eb

Edim A7 Dm

F C7 F A7 Dm Eb

Dm

Edim

F7 Bb



## POET AND PEASANT OVERTURE (2)

Musical score for Poet and Peasant Overture (2). The score consists of ten staves of music, primarily in treble clef. The key signature is B-flat major (two flats). The tempo is marked "Presto" in the eighth staff. The score includes various chords and melodic lines.

Chords and markings indicated above the staves:

- Staff 1: F7, Bb, F7, Bb
- Staff 2: F7, Bb, no chords, Rit
- Staff 3: F7, Bb, F7, Bb
- Staff 4: F7, Bb, F7
- Staff 5: Bb, D, A7, D, A7, D
- Staff 6: A7, D, A7, D, no chords
- Staff 7: F7, Bb, D, Gm
- Staff 8: Eb, Bb, F7
- Staff 9: Bb, Bb, Presto, Cm, F7, Bb
- Staff 10: Bb, Cm, F7
- Staff 11: Bb

## LUSTSPIEL OVERTURE

Moderato

Keler Bela

Chords and markings in the score:

- Staff 1: Eb, Fm7, Bb7, Eb
- Staff 2: F7, Bb7, Eb, Bb7
- Staff 3: Eb, Bb7, Eb
- Staff 4: Fm, G7 tr, Cm, Fm, Eb, Bb7, Eb
- Staff 5: Fm, G7 tr, Cm, Fm, Eb, Bb7, Eb, Cm
- Staff 6: B7-5, Bb, F7, Bb, F7
- Staff 7: Bb, Fast Eb
- Staff 8: Bb7
- Staff 9: Eb, Cm, F7
- Staff 10: Bb, F7, Bb, Cm, Bb
- Staff 11: F7, Bb, Bb7, Eb
- Staff 12: Bb7

## RAYMOND OVERTURE (1)

Moderate Ambroise Thomas

Chords and markings for the first section (Moderate):

- Staff 1: Dm, Gm, A7, Dm
- Staff 2: Gm, A7, Dm, D7
- Staff 3: Gm, C7, F, A7, Dm, Gm6
- Staff 4: A7, Dm, A7, Dm, A7, Dm, Gm
- Staff 5: Dm, A7, Dm, A7, Dm, Gdim, Dm, Gm
- Staff 6: Dm, A7, Dm, Bb, D, A7, D, Bb
- Staff 7: A7, D, G, D, Em7, D, tacet

Chords and markings for the second section (Fast):

- Staff 8: F, C7
- Staff 9: F, C7, F, F+
- Staff 10: Bb, C7, F, F+, Bb, C7, F
- Staff 11: F+, Dm, F7, Cdim, F7, Cdim
- Staff 12: F7, Cdim, F7, Bb, F7

## RAYMOND OVERTURE (2)

F7 Bb F7 Eb Bb 1. Bb 2. Bb Eb F7 Bb  
 F7 Bb F7 Eb Bb 1. C7 F7 Bb 2. F7 Bb  
 Cdim Bb Cdim Bb Cdim Gdim Ebm6 Edim Ebm6 Gdim Dm  
 Gm6 Dm F Bb C7 F Bb  
 Eb F7 Bb F7 Bb F7 Eb Bb C7 F Bb  
 Eb Adim Gm Bdim Cm G7 Cm G7 Cm Bb F7 Bb

## WILLIAM TELL OVERTURE (1)

Gioacchino Rossini

Moderato  
 G D7 *trm*  
 Am D7 G Gdim G *trm*  
 G C G D7 G D7 G  
 D G C G  
 D7 G D Em B *tacet*  
 G C G Eb7 G D7

## WILLIAM TELL OVERTURE (2)

musical score for William Tell Overture (2). The score is written on ten staves, each with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staves: G, D7, G, D7, G, C7, F, C7, F, C7, F, C7, Dm, A7, Dm, G7, C, C, C7, F, C7, F, C, F, C7, F, C7, F, C7, F. A first ending bracket labeled '1 C' and a second ending bracket labeled '2 C' are present. The word 'tacet' is written above the second staff. The score concludes with a double bar line.

BELLE GALATHEA (1)

Lively

Franz von Suppe

The musical score consists of 12 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a lively, rhythmic style. Chords are indicated above the notes throughout the piece. The first staff includes chords G, Em, G, Em, G, D, and G. The second staff includes Em, G, Em, G, D7, G, B7, Em, B7, and Em. The third staff includes D, G, D7, G, F#7, Bm, A7, and D. The fourth staff includes D7. The fifth staff includes G, Em, G, Em, G, D, and G. The sixth staff includes Em, G, Em, G, Eb, and E. The seventh staff includes F and F#. The eighth staff is marked 'SLOWLY' and 'no chords', with an Eb7 chord indicated. The ninth staff includes Abm, Eb, and 'no chords'. The tenth staff includes E7, A, E, and E7. The eleventh staff includes A, Adim, A, F#m, C#, B7, and E7. The twelfth staff includes A, Adim, A, F#m, B7-5, A, E7, and Ddim.



## BARBER OF SEVILLE OVERTURE (I)

Gioacchino Rossini

Moderato

no chords

C#7 F#m C#7 F#m B

no chords

B7 E B7 E

C#m G#7 E7 Bb7 D C7

E B7

E G# E E F#m E A C# A F#m G#m7 F#m B7 Cdim B7

E B7 E B7 E G#7

C#m F#m E B7 E E7

A F#7 B E B7 E

B E B7 E B E B7 Em

B Em B7 Em B

ALLEGRO Em

B7 Em C



## BARBER OF SEVILLE OVERTURE (2)

This musical score is for the second part of the Barber of Seville Overture. It is written for a single melodic line in treble clef with a key signature of one sharp (F#). The score consists of 11 staves of music. Above the staves, various chords are indicated: B, Em, D7, G, B7, Em, Am, Em, B7, E, E, B7, F#m, B7, 1. E, 2. E, E, B7, E, B7, 1. E, B7, 1. E, B7, E, B7, E, A, E, B7, E, A, E, B7, and E. The notation includes eighth and sixteenth notes, rests, and repeat signs. First and second endings are marked with '1.' and '2.' above the staff lines. The piece concludes with a final double bar line.

## ONE HEART, ONE SOUL

Johann Strauss

Waltz Tempo

Chords: G7, C, G7, C, G7, C, Dm, G7, C, D7, G, D7, G, E7, Am, G, D7, C, G7, C, G7, C, D.C. al Fine, C, Fine and to Trio, C7, F, Gm, F, C7, F, Gm, F, A, E, A, Am, E, Am, C7, F, D.C. al Fine

TRIO F

D.C. al Fine

## BLUE DANUBE WALTZ (I)

Waltz Tempo

Johann Strauss

Chord symbols and musical notation details:

- Staff 1: D, A7
- Staff 2: D
- Staff 3: G6
- Staff 4: A7, D, G, A7, D, Fine
- Staff 5: E7, A
- Staff 6: E7, Ddim, F#m, Bm, E7, A, D.C.al Fine
- Staff 7: A7, D
- Staff 8: A7, D, Em
- Staff 9: D, A7, 1. D, 2. D, 3. D, Bb
- Staff 10: Cm, F7, Bb, F7, Bb
- Staff 11: Cm, Gdim, D, Gm, D, D.S. al

## BLUE DANUBE WALTZ (2)

G D7  
 G Am F#7-5 B 1.  
 2. Am G D7 G Am  
 G D7 G Am G D7  
 G Am G D7 1. G 2. G  
 G Bbm6 C7 F C7  
 F Bb F Gm  
 1. F C7 F 2. Dm Bb7 A C7  
 F C7  
 F G7  
 C7 1. F 2. F A  
 C#7 F#m C#7 F#m *tacet*

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of 12 staves of music. The notation includes various musical symbols such as eighth notes, quarter notes, and half notes, often beamed together in groups. Chord symbols are placed above the staff at specific points. The piece features a first ending (marked '1.') and a second ending (marked '2.') in the fifth staff. The final staff includes a 'tacet' instruction, indicating a period of silence for the instrument.

## BLUE DANUBE WALTZ (3)

D A  
 E7 A E7  
 1. A 2. E B7 E  
 A Bm  
 1. A E7 A *tacet*  
 2. A E7 A

The musical score for "Blue Danube Waltz (3)" is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked "Allegretto". The score consists of six staves of music. The first staff begins with a D major chord, followed by an A major chord. The second staff features E7, A, and E7 chords. The third staff has a first ending with A, E, and B7 chords, and a second ending with E. The fourth staff includes A and Bm chords. The fifth staff has a first ending with A, E7, and A chords, with a "tacet" instruction for the final A. The sixth staff has a second ending with A, E7, and A chords.

## LAGOON WALTZES (1)

Allegretto Johann Strauss  
 G D7 G  
 E7 Am G  
 G D7 G

The musical score for "Lagoon Waltzes (1)" is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Allegretto" and the composer is "Johann Strauss". The score consists of six staves of music. The first staff begins with a G major chord. The second staff features D7 and G chords. The third staff has G, E7, and G chords. The fourth staff includes E7 and Am chords. The fifth staff has G, D7, and G chords. The sixth staff has G, D7, and G chords.

## LAGOON WALTZES (2)

Chords and musical notation for the first system:

- Staff 1: G, *tacet*, Dm, G7, C
- Staff 2: G7, C
- Staff 3: Dm, G7, C, A7, Dm
- Staff 4: G7, 1. *b*, *tacet*, Bb7, Eb
- Staff 5: 1. Bb7, Eb, Bb7, Eb
- Staff 6: 1. Cm, G, D7, G, 2. C

Chords and musical notation for the second system:

- Staff 7: G, Ddim, D7
- Staff 8: G, E7, Am
- Staff 9: G, D7, 1. G, 2. G, C
- Staff 10: Dm7, G7, C
- Staff 11: Am, Dm, 1. G7
- Staff 12: 1. C, 2. G7, C

## COLISEUM WALTZES

Waltz Tempo

Johann Strauss

Chord symbols and musical markings in the score:

- Staff 1: C, Dm, G7
- Staff 2: C, *tacet*, C, D7
- Staff 3: Em, B7, 1. Em — G7 — 2. Em — *tacet*
- Staff 4: G7, C, G7
- Staff 5: C, G7, E7, A7
- Staff 6: D7, G7, C, 1. — 2. — *Fine*
- Staff 7: **TRIO**, F, Gm7, C7
- Staff 8: F, Gm7, Dm
- Staff 9: A7, 1. Dm — 2. Dm — Gm
- Staff 10: F, C7, F
- Staff 11: G7, F
- Staff 12: C7, F, 1. — 2. — *D.S.al Fine*

## TALES FROM VIENNA WOODS (I)

Waltz Tempo

Johann Strauss

Chords and musical notation details:

- Staff 1: Chords F and Gm.
- Staff 2: Chords C7 and F.
- Staff 3: Chord Gm.
- Staff 4: Chords Ddim, Gm - F, and C7.
- Staff 5: Chords C7, F, and C7.
- Staff 6: Chords F, F7, Gm, C7, and F.
- Staff 7: Chords Bb, Cm7, and Bb.
- Staff 8: Chords F7, Bb, and Cm7.
- Staff 9: Chords Bb, F7, and a first/second ending for Bb.
- Staff 10: Chords Bb, Eb, Cm, and Bb.



## TALES FROM VIENNA WOODS (2)

Musical score for "TALES FROM VIENNA WOODS (2)". The score is written on ten staves, each with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staves at specific points. The score includes first and second endings, a 37-measure rest, and a tacet instruction.

Chord symbols and other markings:

- Staff 1: F7, Bb, 1., 2.
- Staff 2: Eb, Eb+, Fm, Bb7
- Staff 3: Eb, 37, Fm
- Staff 4: Eb, Bb7, Eb, 1., 2.
- Staff 5: Bb, Cm, F7
- Staff 6: Bb
- Staff 7: Cm, D, Gm, D, tacet, 1.
- Staff 8: 2., Bb, F7
- Staff 9: Bb
- Staff 10: G7 *trm*, Cm, Edim, Bb, F7, Bb

## VIENNA LIFE (Wiener Blut)

Waltz Tempo

Johann Strauss

The musical score for "Vienna Life (Wiener Blut)" by Johann Strauss is presented in 11 staves. The key signature is C major (one sharp, F#), and the time signature is 3/4. The tempo is marked "Waltz Tempo".

The score includes the following chord markings and structural elements:

- Staff 1:** C (Chord), followed by a repeat sign with a first ending bracket.
- Staff 2:** G7 (Chord), followed by a first ending bracket.
- Staff 3:** First ending bracket, C (Chord), second ending bracket, C (Chord), FINE.
- Staff 4:** D7 (Chord), G (Chord), D7 (Chord), Em (Chord).
- Staff 5:** D7 (Chord), G (Chord), A7 (Chord), A7-5 (Chord).
- Staff 6:** D7 (Chord), G (Chord), G (Chord), C (Chord), G (Chord), followed by a repeat sign with a first ending bracket.
- Staff 7:** F (Chord), D.S. al FINE.
- Staff 8:** no chords, C7 (Chord).
- Staff 9:** G7 (Chord), C7 (Chord), F (Chord), C7 (Chord).
- Staff 10:** F (Chord), E7 (Chord), Am (Chord), first ending bracket.
- Staff 11:** second ending bracket, Gm (Chord), F (Chord), Gm (Chord).
- Staff 12:** C7 (Chord), F (Chord), Gm (Chord).
- Staff 13:** F (Chord), C7 (Chord), Gdim (Chord), Gm (Chord), C7 (Chord), F (Chord).

## VIENNA LIFE (Wiener Blut) (2)

This musical score is for the second part of the piece "VIENNA LIFE (Wiener Blut)". It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The score consists of 12 staves of music, with various chords indicated above the notes. The chords are: G, C, G, C, G7, D7, G, C, G, F, C, Cdim, C, G7, C, Cdim, G7, C, 1. 2., C, F, C, Dm, Gm, F, C7, F, Dm, Gm, F, G7, C, F, Gm, C7, F, Dm, Gm, C7, 1. 2.

Chords indicated above the staff:

- Staff 1: G, C, G, C
- Staff 2: G7, C
- Staff 3: D7
- Staff 4: G, C, G
- Staff 5: F, C, Cdim, C
- Staff 6: G7, C, Cdim
- Staff 7: G7, C, 1. 2.
- Staff 8: C, F, C, Dm, Gm, F
- Staff 9: C7, F, Dm, Gm, F
- Staff 10: G7, C, F, Gm
- Staff 11: C7, F, Dm
- Staff 12: Gm, C7, 1. 2.

## TREASURE WALTZES (I)

Waltz Tempo

Johann Strauss

C G7

C

A7 Dm

Fm C G7 C

tacet E7 tacet G7

tacet Dm7 C G7 C

Dm7 C G7 C

D7 tacet Am D7 G

D7 G Am D7 G A7 D

A7 D B7 Em A7 1. D 2. D

Am7 G D7 G Am7

G D A7 D

## TREASURE WALTZES (2)

G A7 D Gm D Gm D  
*tacet* Am D7 G D7  
 G Am Adim Em Gdim G D7 G  
 Bb7 Eb Bb7  
 Eb Bb  
 F7 1. Bb 2. Bb F7 Bb  
 Eb Bb7  
 1. Eb  
 2. Eb G7  
 C Dm7 G7 C  
 1. D7 G7 C  
 2. C D7 C G7 C

The musical score is written for a single melodic line in treble clef. It begins in G major (one sharp) and 3/4 time. The first system contains measures 1-4 with chords G, A7, D, Gm, D, Gm, D. The second system contains measures 5-8, starting with a 'tacet' instruction for the first measure, followed by Am, D7, G, and D7. The third system contains measures 9-12 with chords G, Am, Adim, Em, Gdim, G, D7, and G. The fourth system contains measures 13-16 with chords Bb7, Eb, Bb7, and Eb. The fifth system contains measures 17-20 with chords F7, Bb (first ending), Bb (second ending), F7, and Bb. The sixth system contains measures 21-24 with chords Eb and Bb7. The seventh system contains measures 25-28 with chords Eb and G7. The eighth system contains measures 29-32 with chords C, Dm7, G7, and C. The ninth system contains measures 33-36 with chords D7, G7, and C. The tenth system contains measures 37-40 with chords C, D7, C, G7, and C. The score includes first and second endings for measures 17-20 and 33-36.

## VOICES OF SPRING (I)

Waltz Tempo

Johann Strauss

The musical score for "Voices of Spring (I)" by Johann Strauss is written for piano and features a waltz tempo. The key signature is B-flat major (two flats). The score consists of ten staves of music, with various chords and markings indicating the harmonic structure.

**Staff 1:** Chords: Bb, F7

**Staff 2:** Chords: Bb, Bb7, Eb, Edim, Bb, Gdim, Bb

**Staff 3:** Chords: Edim, Bb, F7, Bb, F

**Staff 4:** Chords: C7, F

**Staff 5:** Chords: C7, Bb, C7

**Staff 6:** Chords: F, F, F7

**Staff 7:** Chords: Bb, tacet. (tacet), Repeat from ♯ to ♯

**Staff 8:** Chords: Eb, Fm

**Staff 9:** Chords: Bb7, Eb, 1., F7

**Staff 10:** Chords: 1., tr. (trill), Bb, 2., Eb7, Ab, Abm, Bb7

## VOICES OF SPRING (2)

The musical score for "Voices of Spring (2)" consists of ten staves of music. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: Eb, Bb7, Eb
- Staff 2: Bb7, Eb, Bb7, Eb
- Staff 3: C7, Fm, Bb7
- Staff 4: D7, G, D7, G
- Staff 5: D7, G, D7
- Staff 6: G, F#7, Bm, F#7
- Staff 7: Bm, F#7, Bm, C
- Staff 8: Bm, F#7, Bm, F#7
- Staff 9: Bm, Em6, Bm, F#7, Bm
- Staff 10: G, D7, G, D7
- Staff 11: G, D7, Em
- Staff 12: A7, G, D7, 1. G, 2. G

## WINE, WOMAN AND SONG (1)

Waltz Tempo

Johann Strauss

Eb Bb7 Eb  
 1. Bb7 Eb  
 2. G D7 G Bb7 Eb  
 Bb7 Eb  
 Fm7 Adim Eb Bb7 Eb 1. 2.  
 Cm G Cm G Cm G \* G7 C  
 G7 C G7 Bbm Eb7  
 C Dm G7 1. C 2. C Bbm Eb7  
 Ab Eb7 Ab Eb7 Edim Fm  
 Ddim Ab Eb7 1. Ab 2. Ab G \*  
 Repeat from \* to ♦



## WINE, WOMAN AND SONG (2)

C Cdim C7 C7 Dm  
 Bb Gm C7 F  
 C7 Gm A Gm  
 F Dm6 C7 F 1. 2. A7  
 Dm Bb  
 C7 1. F  
 1. 2. F C7 F C7 F  
 Bb Cm F7  
 Bb Cm G7 Cm G7  
 Cm Gdim Bb F7 1. Bb 2. Bb Eb  
 Fm Adim  
 Eb Bb7 Eb 1. 2.

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and quarter notes, often beamed together. Chord symbols are placed above the staves, indicating the harmonic structure. The score includes first and second endings, marked with '1.' and '2.'. The final staff ends with a double bar line.

## A THOUSAND AND ONE NIGHTS (I)

Waltz Tempo

Johann Strauss

The musical score is written for piano and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Waltz Tempo'. The score includes various chords and melodic lines, with some sections marked for repetition.

Chords and markings include:

- Staff 1: G, D7
- Staff 2: G, D7
- Staff 3: C, G
- Staff 4: D7, G, C, G
- Staff 5: D7, 1. G, 2. G
- Staff 6: D, A7
- Staff 7: D, Em, A7
- Staff 8: 1. D, A7, 2. D, Em7, D7
- Staff 9: C, G7, C
- Staff 10: A7, 1. D7, G7
- Staff 11: 1. C, 2. Dm
- Staff 12: C, G7, C, Dm

Other markings include 'tr' (trill) on staff 8, 'Repeat from top to' on staff 8, and '1.' and '2.' indicating first and second endings.

## A THOUSAND AND ONE NIGHTS (2)

Musical score for "A THOUSAND AND ONE NIGHTS (2)". The score is written in treble clef with a key signature of one flat (B-flat). It consists of six staves of music. The notes are primarily eighth and quarter notes, with some rests. Chord symbols are placed above the staves: C, 37, C, C7, F, C7, F, C7, Gdim, Dm, Am, E7, Am (first ending), Am (second ending), Gm, F, C7, F, Gm, F, Adim, Gm, C7, F.

## YOU AND YOU WALTZ

Johann Strauss

Musical score for "YOU AND YOU WALTZ" by Johann Strauss. The score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music. The notes are primarily eighth and quarter notes, with some rests. Chord symbols are placed above the staves: G, Am6, D7, G, B, F#7, B, Am, G, D7, G, Am, G, D7, G.

## EMPEROR WALTZ (I)

Johann Strauss

Waltz Tempo

The musical score for "Emperor Waltz (I)" by Johann Strauss is presented in ten staves. The tempo is marked "Waltz Tempo". The key signature is one sharp (F#), and the time signature is 3/4. The chords are indicated above the staves:

- Staff 1: C, G7, C, G7, C
- Staff 2: G7, C, G7, Gdim, Dm, F
- Staff 3: Dm7, G7, C, C, Dm
- Staff 4: G7, C
- Staff 5: Dm, E7, Am, G7, C
- Staff 6: G, Am, D7, G
- Staff 7: D7
- Staff 8: G, Em, Am, D7
- Staff 9: G, G7, C
- Staff 10: A7, D7, G

## EMPEROR WALTZ (2)

Sheet music for "EMPEROR WALTZ (2)". The score is written on ten staves, each with a key signature of one sharp (F#) and a 3/4 time signature. The music is in treble clef. Chord symbols are placed above the notes on each staff. The chords are: D7, G, A7, D7, G, Ddim, Am, D7 tr, G, C, G7, C, G, D7, Cdim, Em, Am, D7, G, C, F6, G7, Dm, G7, C, E, A7, Dm, Adim, C, G7, C.

Chord symbols: D7, G, A7, D7, G, Ddim, Am, D7 tr, G, C, G7, C, G, D7, Cdim, Em, Am, D7, G, C, F6, G7, Dm, G7, C, E, A7, Dm, Adim, C, G7, C.

## ROSES FROM THE SOUTH (I)

Johann Strauss, Op. 340

Waltz Tempo

Chords and markings in the score:

- Staff 1: F
- Staff 2: C7
- Staff 3: F
- Staff 4: G7, C, G7, C
- Staff 5: A7, D7, G7, C, G7
- Staff 6: C, A7, D7, G7, C7
- Staff 7: F, C7, F
- Staff 8: Gm, C7, F
- Staff 9: Fine
- Staff 10: Bb, F7
- Staff 11: 1. Bb, Gm6, A7, Dm, F7
- Staff 12: 2. Bb, D7, Fm6, G7, Cm, F7, Bb
- Staff 13: D.C. al Fine

## ROSES FROM THE SOUTH (2)

Musical score for "ROSES FROM THE SOUTH (2)". The score is written on ten staves, each containing a single melodic line with various chords indicated above the notes. The chords are: Gm, A7, D, G, Am, D7, G, Am, 1. Em, F#7-5, B, A7, D, 2. Em, F#7-5, B, D7, G, D7, G, Am, D7, G, 1., 2., G, Fm7, Bb7, Eb, Bb7, Eb, 1. Bb7, 1. Eb, 2. F7, Bb, Eb, Bb7.

Chords indicated above the staves:

- Staff 1: Gm, A7, D, G
- Staff 2: Am, D7, G
- Staff 3: Am, 1. Em, F#7-5, B, A7, D
- Staff 4: 2. Em, F#7-5, B, D7, G, D7
- Staff 5: G
- Staff 6: Am, D7, G, 1., 2.
- Staff 7: G, Fm7, Bb7, Eb
- Staff 8: Bb7
- Staff 9: Eb, 1. Bb7
- Staff 10: 1. Eb, 2. F7, Bb, Eb, Bb7

ROSES FROM THE SOUTH (3)

Eb  
 Eb7 Ab G+ Ab Eb  
 Ab Adim Eb  
 Bb7 Bdim Cm Adim  
 Eb tacet Bb7 Eb

## ARTIST'S LIFE (I)

### Waltz Tempo

## Johann Strauss

Waltz tempo

C

C<sup>+</sup> Dm

C G7 C

E7 Am

C<sup>+</sup> Dm

C C

Fine



TRIO

This musical score is for the Trio section of 'The Girl on the Train'. It consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single melodic line. Above the staff, the word 'TRIO' is written. Chord symbols are placed above the staff at various points: G, G+, Am, D7, Gdim, G, B7, E7, Am, Em, B7, Em, Am, G, D7, G, Am, G, D7, 1. G, 2. G, D.C. al Fine, G7, C, G7, 1. C, G7, 1. C, 2. Am, E, Am, E, Am, E, Dm, C, G7, C, Dm, C, G7, C. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains one sharp throughout the section.

## ARTIST'S LIFE (3)

1. E

2.

F C7

F C D7

G7 C7 F C7

F

Gm C7 F C7 F

trout C7

F Gm

F C7 F

F C7

F Bb

C7 1. F 2. F

Detailed description: This is a musical score for a piece titled 'Artist's Life (3)'. It consists of ten staves of music, each with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are several chord symbols: E, F, C7, C, D7, G7, C7, F, Gm, F, C7, Bb, and F. The score is divided into two main sections, 1. and 2., with a repeat sign at the end of the first section. The first section ends with a double bar line and a repeat sign, and the second section begins with a repeat sign. The notation is in a standard musical format, with a treble clef and a key signature of one flat.

## KISS WALTZ

Waltz Tempo

Johann Strauss

G D7  
 G E7 Am  
 D7. 1. G 2. G tacet  
 Fine  
 D A7  
 D Em  
 D A7 D D  
 D.C. al Fine  
 TRIO G7 C  
 G7 1. C  
 1. C#dim G D7  
 1. G 2. C C#dim  
 Dm C G7 C  
 D.S. al Fine

## HOPE WALTZ

Waltz Tempo

Johann Strauss

Chord symbols: F, Fm, F, C7, F, Fm, F, C7, Fm, F, Dm, Gm, C7, F, C7, Fm, F, Dm, Gm, C7, F.

## WILL OF THE WISP WALTZES

Waltz Tempo

Johann Strauss, Op. 216

Chord symbols: Bb, Eb, F7, Bb, Cm, F7, Bb, F, C7, F, C7, F.

Other markings: *tacet*, *Fine*.

D.C. al Fine

## CLEAR AND FULL

Waltz Tempo

Johann Strauss, Op. 216

Chord progression for "Clear and Full":

Chords: C, C#dim, G7, C, 3#dim, 1. G, Gdim, D7, 1. G, 2. Dm, C, G7, C

## PHILOMEL WALTZ

Waltz Tempo

Johann Strauss

Chord progression for "Philomel Waltz":

Chords: F, C7, F, A7, Dm, Bb7-5, A, C7, F, C7, F, G7, C7, F, C7, F

## MORNING JOURNALS WALTZ

Johann Strauss

Tempo di Valse

G  
 tacet  
 Am  
 D7  
 1. G  
 2. G  
 Fine  
 C  
 G7  
 C  
 Am  
 Dm  
 G7  
 1. C  
 2. C  
 D.C. al Fine  
 TRIO  
 Dm7  
 C  
 G7  
 C  
 Dm7  
 C  
 G7  
 C  
 Fine  
 G  
 D7  
 G  
 G7  
 C  
 C#dim  
 G  
 D7  
 1. G  
 2. G  
 Trio D.C. al Fine then D.S.

## MANHATTAN WALTZES

Waltz Tempo

Johann Strauss

Chord symbols: Dm, G7, C, A7, F, Gm, C7

1. 2. 3. Fine

to Trio

1. C target 2.

D.C. al Fine

TRIO

1. 2.

1. F 2. F

D.S. al Fine

## VILLAGE SWALLOWS WALTZES

Waltz Tempo

Josef Strauss

The musical score is written for a single melodic line in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Waltz Tempo'. The score consists of 11 staves of music. The first staff starts with a C major chord. The second staff continues the melody. The third staff begins with a G7 chord and ends with a C major chord. The fourth staff features a Dm chord and an F#dim chord. The fifth staff starts with a C major chord, followed by a G7 chord, and ends with a C major chord and the word 'Fine'. The sixth staff is marked 'TRIO' and begins with a G major chord, followed by an am chord and a D7 chord. The seventh staff starts with a G major chord, followed by a G7 chord and an A7 chord. The eighth staff begins with a D7 chord, followed by a G major chord, a D7 chord, and a first ending marked '1. G' and 'Fine'. The ninth staff starts with a D major chord, followed by an A7 chord. The tenth staff begins with a D major chord, followed by an Em chord. The eleventh staff starts with a D major chord, followed by an A7 chord, a first ending marked '1. D', a second ending marked '2. D', and a D7 chord, ending with a double bar line and a repeat sign. The text 'Trio D.S.al Fine' is written below the final staff.

C

G7

C

Dm

F#dim

C

G7

C

Fine

TRIO

G

am

D7

G

G7

A7

D7

G

D7

1. G

Fine

2. G

D

A7

D

Em

D

A7

1. D

2. D

D7

Trio D.S.al Fine



## ESPANA WALTZES

Emil Waldteufel

Bright

F C7

F

C7 1. F 2. F Fine

F C7 f

F C7

1. F 2. F D.C. al Fine

Bb Bdim F7

Bb Bdim F7

Bb Fine

F C7

F C7

1. F 2. F D.S. al Fine

## MY DREAM (Mon Reve) (1)

Emil Waldteufel

*Moderate*

Chords and musical notation details:

- Staff 1: G, D7, G, D7, G, A7
- Staff 2: D, Em, Gm, G, Bm, Em, D
- Staff 3: E7, A7, D, D, Ddim, D
- Staff 4: D7, G, Gdim, G, Em
- Staff 5: Gdim, G, D7, G, 1., 2.
- Staff 6: G, D7
- Staff 7: G
- Staff 8: E7, Am
- Staff 9: G, D7, G
- Staff 10: G
- Staff 11: A7, Cm6, G, Em, Cm, D7, G, 1., 2.
- Staff 12: C, G7, C, C#, Dm, 37, E7

## MY DREAM (Mon Reve) (2)

Am Dm C G7 C G7 C

C+ Dm E7 A7 Dm C

G7 C 1. 2. G

Dm

C G7

1. C 2. C C7 F

C7 F Gm

F 1. C7 F Fdim F 2. C7

F

C7

F 1. C G7 C

1. 2. Gm F C7 F

# DOLORES WALTZ (1)

Waltz Tempo

Emil Waldteufel

Chord symbols and musical notation are as follows:

- Staff 1: Dm, A7, Dm, Gm, D7, Gm
- Staff 2: A7, Dm, Gm, Dm, A7
- Staff 3: 1. Dm, 2. Dm, Fine, Dm, Gm
- Staff 4: Dm, A7
- Staff 5: Dm, D, Gm, Dm
- Staff 6: Dm6, A, E7, A
- Staff 7: Bb
- Staff 8: F7
- Staff 9: Bb
- Staff 10: D, E7
- Staff 11: A7, D, Cm
- Staff 12: Bb, F7, Bb

## DOLORS WALTZ (2)

Chord progression for DOLORS WALTZ (2):

- Staff 1: Cm, Bb, F7, Cm7, Ebm
- Staff 2: F7, 1. Bb, 2. Bb, Eb
- Staff 3: Fm, Bb7, Eb, Cm
- Staff 4: Fm, Bb7, 1. Eb, 2. Eb, Bb
- Staff 5: F7, Bb, F7, Bb, G7-9
- Staff 6: Cm, Ebm6, Bb, C7, F7, Bb, 1., 2.

## POMONA (1)

Waltz Tempo

Emil Waldteufel

Chord progression for POMONA (1):

- Staff 1: F, C7, F, Bb, F
- Staff 2: D7, G7, C7, F, Gm, C7
- Staff 3: F, 1. & FINE, 2., Bb, Bbm
- Staff 4: F, C7, F
- Staff 5: Bb, Bbm, F
- Staff 6: C, G7, 1. C, 2. C, D.C. al FINE

## POMONA (2)

Musical score for "POMONA (2)". The score is written on ten staves, each containing a single melodic line. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various chords and chord progressions, with some measures featuring first and second endings.

Chords and progressions (from top to bottom):

- Staff 1: F7, Bb, F7
- Staff 2: Bb, F7, D7, G7, Cm
- Staff 3: F7, Bb, 1., 2., D7, Gm
- Staff 4: D7, Gm, Cm
- Staff 5: Bb, F7, Bb, 1., 2.
- Staff 6: Eb, Bb7
- Staff 7: Eb, Bb, F7
- Staff 8: Bb, Cm, F7, Bb, Eb
- Staff 9: Gdim, Bb7
- Staff 10: Cdim, Eb, G7
- Staff 11: Cm, G7, C7, Fm
- Staff 12: Abm6, Eb, Bb7, Eb

## VILIA

Slowly

Franz Lehar

② F

C7 F C7 F

Dm Am Cdim 1. C G7

1. C7 2. Gm7 C7 C

Gm7 F Gm7 F

## MERRY WIDOW WALTZ (I)

Waltz Tempo

Franz Lehar

F C7 F

C7

F C7 F Bb C7

F Dm Gm7 Gm6 A Gm7

C7 F Dm Gm7 C7 F

## MERRY WIDOW WALTZ (2)

Musical score for "Merry Widow Waltz (2)". The score consists of 12 staves of music, each with a key signature of one flat (B-flat) and a 3/4 time signature. The music is written in a single melodic line. Chord symbols are placed above the staff at various points, indicating the harmonic structure. The chords include C7, F, D7, Ddim, Am, G, and Dm. The score is divided into two systems of six staves each. The first system starts with a C7 chord and ends with a Dm chord. The second system starts with a C chord and ends with a G chord. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Chord symbols present in the score:

- C7
- F
- D7
- Ddim
- Am
- G
- Dm



## MERRY WIDOW WALTZ (3)

Musical score for "MERRY WIDOW WALTZ (3)". The score consists of 12 staves of music, each with a key signature of one flat (B-flat) and a 3/4 time signature. The notes are written in a single melodic line. Chord symbols are placed above the staves to indicate the harmonic structure. The chords are: Am, D7, G, G7, C, G7, C, Fm, C, Cdim, C, G7, C, F, C7, F, G7, F, Dm, Gm, C7, F, F, C7, D7, Gm, A7, Dm, F, D7, Gm, C7, F, C7, F.

Am D7 G G7

C G7 C Fm

C Cdim C G7 C

F C7

F

G7

F Dm

Gm C7 F F

C7

F D7 Gm

A7 Dm F D7

Gm 1. C7 F 2. C7 F

## GOLD AND SILVER WALTZ (I)

Waltz Tempo

Franz Lehar

Chords: C, Dm, Dm7, G7, C, G7, C, G, D7, G, G7, C, G, G7, C, G7, C, C7, A, A7, C#dim, Dm, C, G7, T.C, C, C, Dm, G7, C, G7, C, Db, D, G7, C, Am6, C, G7, 1. C, 2. C, C7, F, C7, F, C7, Bb, Ddim, F, Dm6

## GOLD AND SILVER WALTZ (2)

E7 Am Ddim Am  
 Ddim Am Bb  
 F Dm Gm C7 F 1. 2.  
 C7 F Gm7 C7  
 F C7 F  
 C7 F 1.  
 2. G Ab G  
 C G7+5 C Cdim C E7  
 F Dm7 C 1. G7  
 1. C G7 2. Dm G7 C

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is in 3/4 time. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often beamed together. Chord symbols are placed above the staves to indicate the harmonic structure. The piece features several first and second endings, marked with '1.' and '2.' and bracketed. The final staff ends with a double bar line and a sharp sign, indicating the end of the piece.

## GOLD AND SILVER WALTZ (3)

G  
 D7  
 G  
 B7 C E7 Am E7  
 Am Gdim G D7 G  
 1. 2.

## VIENNA BEAUTIES (1)

Waltz Tempo

Carl M. Ziehrer

C G7  
 C A7 Dm C G7  
 C Dm C G7 C C Dm  
 G7 C G7  
 C Dm  
 G7 C G

## VIENNA BEAUTIES (2)

Sheet music for "VIENNA BEAUTIES (2)". The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff has a key signature change to two flats (B-flat and E-flat) and includes the instruction "Repeat from top to ♯". The music features various chords and melodic lines with first and second endings.

Chords and musical notation:

- Staff 1: D7, G, G7, C, G7. Instruction: Repeat from top to ♯.
- Staff 2: C, F.
- Staff 3: 1. Gm — C7 —
- Staff 4: 1. F — 2. Gm — Ddim F C7 F
- Staff 5: Ddim F G7 C7 C7 F C7
- Staff 6: 1. F — 2. C7 — F —
- Staff 7: C 1. G7 —
- Staff 8: 1. C —
- Staff 9: 2. Am — Dm D C
- Staff 10: G7 C G7 C
- Staff 11: G7 C G7
- Staff 12: C G7 C 1. 2.

## WAVES OF THE DANUBE (I)

Jan Ivanovici

Moderately  
E7

Am



Dm

Am

E7

1. Am



Am—

G7

C

Fine



G7

C

E7



Am

Dm

E7

Am

D.C.al Fine



tacet

C7

F



Am

E7



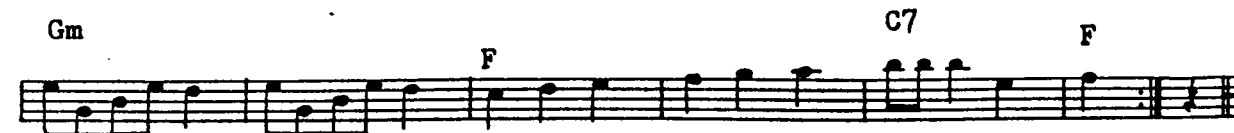
Am

F

C7



F



Gm

F

C7

F

## WAVES OF THE DANUBE (2)

Musical score for "Waves of the Danube (2)". The score is written in treble clef with a key signature of one flat (B-flat). It consists of ten staves of music. Chord symbols are placed above the staves: Am, Dm6, Am, E7, Am, C, G7, C, Dm, G7, C, F, C7, F, Gm, F, C7, F. The score includes first and second endings marked with "1." and "2." and repeat signs. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

Am Dm6 Am

E7

Am 1. 2. C

G7 C

Dm

G7 C 1. 2.

F

C7

F C7 F

Gm

F C7 F 1. 2.

LOVE'S DREAM AFTER THE BALL

**Alfons Czibulka**

**Tempo di Valse**

Tempo di Valse

F C7 F F C7 F F C7 F Dm Dm6 E7 Am F Dm6 E7 Am C7 F F7 Bb Db Db7 F C7 F F7 Bb Db Db7 F C tacet F C7 F C7 F C7 F



## APRIL SMILES

Maurice Depret

Waltz Tempo

## WINTER STORIES WALTZ

Waltz Tempo

Alfons Czibulka

## OVER THE WAVES (1)

Moderato

Juventino Rosas

The musical score for "Over the Waves (1)" by Juventino Rosas is written in G major (one sharp) and 2/4 time. The tempo is marked "Moderato". The score consists of 11 staves of music. The first staff begins with a G chord. The second staff ends with a G chord. The third staff ends with an Am chord. The fourth staff contains G and D7 chords. The fifth staff begins with a G chord and includes the instruction "Fine, to No. 2". The sixth staff begins with a D7 chord. The seventh staff begins with a G chord. The eighth staff contains E7 and Am chords. The ninth staff contains G and D7 chords and includes first and second endings, with the instruction "D.C. al Fine" below the second ending. The tenth staff, labeled "No. 2", begins with a D chord and ends with an A7 chord. The eleventh staff begins with a D chord.

## OVER THE WAVES (2)

Musical score for "OVER THE WAVES (2)". The score consists of six staves of music in treble clef, key of A major (two sharps). The tempo is 2/4. The music features various chords and melodic lines. The chords are: A, E7, A, F, C7, F, D7, Gm, F, C7, F, and a final section with first and second endings.

## IL BACIO (The Kiss)

Brightly

Luigi Arditi

Musical score for "IL BACIO (The Kiss)". The score consists of six staves of music in treble clef, key of D major (two sharps). The tempo is 2/4. The music features various chords and melodic lines. The chords are: D, A7, D, A7, D, A, D, E7, A, E7, A, E7, A, D, A7, D, Cdim, Em, C7, D, A7, and D.

## SANTIAGO

A. Corbin

**Brightly**

Dm Gm A7

Dm A7 Dm

E♭ Dm A7 Dm FINE

F

Gm C7 F

1. Gm7 C7 F 2. Dm

Gm B♭7 Dm Em7 A7 D.S. al FINE

**TRIO** D D A7

D A7

D A7

D

Em7 D A7 D A7 D D.C. al FINE

## ILLUSION WALTZ

Tempo di valse

G.C. Capitani

Chords indicated in the score:

- Staff 1: C, G7
- Staff 2: C, C#dim, G7, C
- Staff 3: G7, C
- Staff 4: Dm, A7, Dm, G7
- Staff 5: G7, C, G7, C
- Staff 6: C, G7, C, A, Dm, G7, C
- Staff 7: G7, C, Am, G, D7, G
- Staff 8: F, A7, Dm, Gm, Dm, A7, Dm
- Staff 9: G7, Ddim, Am, Cdim, C, G7, C
- Staff 10: F, A7, Dm, Gm, Dm, A7, Dm, Fm6
- Staff 11: G7, Ddim, Am, Cdim, C, G7, C

## THE SKATER'S WALTZ (1)

Emil Waldteufel

Tempo di valze

Chord symbols and musical markings in the score:

- Staff 1: C, G7
- Staff 2: C, Am, Dm7
- Staff 3: G7, C, 2. C, Fine
- Staff 4: G7
- Staff 5: C
- Staff 6: Em, B7, Em, G7
- Staff 7: G, A7, Cm6, D7, G, D.C. al Fine
- Staff 8: Am, B7, Am, D7, Cdim, Em
- Staff 9: D7, G, Ddim, Am, G, D7, G, 1., 2.
- Staff 10: Am, G, D7
- Staff 11: G, Am, G
- Staff 12: D7, 1. G, 2. G

## THE SKATER'S WALTZ (2)

Musical score for "THE SKATER'S WALTZ (2)". The score is written in 3/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a treble clef and a key signature change to one sharp. Chords are indicated above the staff: C, F, Dm, and G. The second staff continues the melody with chords Em, Am, Fm6, and G7. The third staff features a first ending marked "1." and a second ending marked "2." with a "Fine" instruction. The fourth staff has a G7 chord. The fifth staff has a B7 chord. The sixth staff has an Em chord, a first ending marked "1. tacet", and a second ending marked "2. G7" leading to a "D.S. al Fine" instruction.

## ANGEL OF LOVE

Waltz Tempo

Emil Waldteufel

Musical score for "ANGEL OF LOVE". The score is written in 3/4 time with a key signature of one sharp (F#). It consists of six staves of music. The first staff begins with a treble clef and a key signature change to one sharp. Chords are indicated above the staff: C and G7. The second staff continues the melody with chords C and F. The third staff has chords A7, Dm, C, and G7. The fourth staff has a C chord and a "Fine" instruction. The fifth staff has a G7 chord. The sixth staff has a first ending marked "1. C" and a second ending marked "2. C" leading to a "D.C. al Fine" instruction.

## KENDALL'S HORNPIPE

Brightly

Traditional

Musical score for Kendall's Hornpipe, featuring five staves of music in 2/4 time. The key signature has one flat (Bb). The melody is written in treble clef. Chords are indicated above the staff: F, Bb, F, C, F, Bb, F, C7, F, Bb, F, C7, F, Bb, F, C7, F. The piece ends with a double bar line.

## ARKANSAS TRAVELER

Brightly

Traditional

Musical score for Arkansas Traveler, featuring five staves of music in 2/4 time. The key signature has one flat (Bb). The melody is written in treble clef. Chords are indicated above the staff: C, F, C, G7, C, G7, C, F, C, G7, C, G7, C, G7, C, G7, C, F, C, G7, C. The piece ends with a double bar line.



## IRISH WASHERWOMAN

Lively

Traditional

Musical score for 'IRISH WASHERWOMAN' in G major, 4/4 time. The score consists of five staves of music. The key signature has one sharp (F#). The tempo is 'Lively' and the style is 'Traditional'. The chords are indicated above the notes: G, D7, G, C, D7, G, G, D, C, G, C, G, Am, D7, G, C, G, C, G, Am, D7, G.

## GARRY OWEN

Lively

Traditional

Musical score for 'GARRY OWEN' in G major, 4/4 time. The score consists of five staves of music. The key signature has one sharp (F#). The tempo is 'Lively' and the style is 'Traditional'. The chords are indicated above the notes: G, D7, G, D, G, C, G, D, G, C, G, D.

## ГОПАК (No. 3)

Modest Moussorgsky

Brightly

Chords and notes visible in the score:

- Staff 1: G
- Staff 2: Em, G, Em, G, Am, D7, G, Am
- Staff 3: D7, G, Am, D7, Eb
- Staff 4: Abm6, Eb
- Staff 5: Abm6, Eb, F#, Ddim, F#, Ddim, F#, tacet
- Staff 6: G
- Staff 7: Em, G, Em, Bm, B, B7
- Staff 8: D7, G
- Staff 9: Em, G, Em, G, Am, D7, G, Am
- Staff 10: D7, G, Eb, Db, B, F#, B, D, G, C, Ab
- Staff 11: Db, Gb, D, G

## THE FLIGHT OF THE BUMBLE BEE

Vivo

N. Rimsky-Korsakoff

Am Dm Am D

Am Dm Am E7 Am Dm Am E7

A7 Dm G Dm G

Dm Gm Dm A7 Dm Gm Dm A7

Dm Bb7 Dm Bb7

A Bb7 A F+

D Eb7 D Eb7

D Eb7 D D+

Gm Cm Gm Cdim Gm Dm

E7

12. Am

## ROMANCE

N. Rimsky-Korsakoff

Andantino

OP. 15, NO. 2

Chords and accidentals indicated in the score:

- Staff 1: G, Em7, A7, D, G, 37, C
- Staff 2: B7, G, G7-5, F#7, Em7, A7, D, D7
- Staff 3: G6, Gdim, D7, G, Gdim, D, G
- Staff 4: Em7, A7, D, Da, Da6, E7, A, Am
- Staff 5: Am6, B7, E, Em7, A, Am7, D7, 3, G7
- Staff 6: Am, B7, G7, C+, Am, D7
- Staff 7: B7, E, E7, A, D, D7
- Staff 8: G, Em7, A7, D, G7, C, Cdim
- Staff 9: G, G+, C, B7, Am7, D7, G, G7
- Staff 10: C, Cdim, G, G7, C, Cdim, G

## SONG OF INDIA

N. Rimsky-Korsakoff

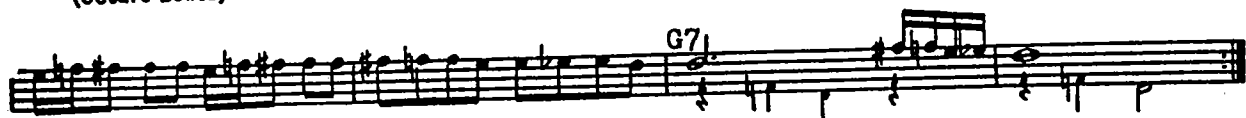
Andantino

Chord symbols: G, Em, G7, C, Cm, G, Gm, G, Gm, Gm6, G, D9, D7-9, Em, G+, G, C, Cm, G, D7, G, Gm, D7, G, Em, G7, C, Cm, G.

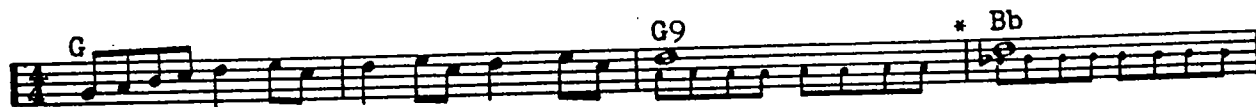
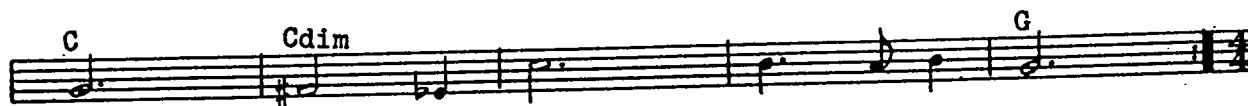
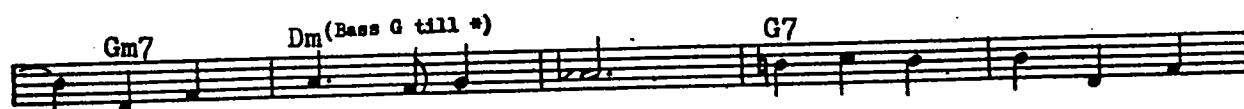
## SABRE DANCE

Aram Khatchaturian

Brightly



Bba7



# POLOVETZIAN DANCES (3rd Theme)

Alexander Borodin

Brightly

Chords and markings in the score:

- Staff 1: C, Am
- Staff 2: no chords, f, E7, no chords
- Staff 3: E7, C
- Staff 4: Am, Gdim, G7
- Staff 5: C, Gdim, G7, C, C7
- Staff 6: C+, F, 1. E7, Am, E7, G7
- Staff 7: 2. C, G7, C, G7
- Staff 8: C, Am
- Staff 9: no chords, G7, f
- Staff 10: no chords, G7, C
- Staff 11: Am, G7
- Staff 12: C, C#m, Dm7, G7, Cdim, C

# POLOVETZIAN DANCES (1st Theme)

Alexander Borodin

Moderato

Chords: Gm7, C7, F, Gm, Dm, Bbm6, F, Bbm, Gm7, Gm6, Dm, Gm, Gm6, A, F, Cdim, Gm7, C7, F.

Markings: D.S. al, From 3/4 to 2/4.

## NOCTURNE

Alexander Borodin

Moderato

Chords: C, G7, F6, G, Gm, A7, Dm, Fm, G7, C, G7, F6, G, Gm, A7, Dm, Dm6, E7, F, Dm, Fm, C, Dm7, C, C.



### Traditional

**GOPAK (No. 1)**

**Brightly**

## Traditional

Musical score for "The Girl Who Came to Supper" in G major, 2/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in eighth and sixteenth notes. Chord symbols are placed above the staff: G, D7, G, D7, G, C. The second staff continues the melody, ending with a double bar line and the word "Fine". The third staff begins with a new melody line, featuring a key signature change to one flat (Bb) for the first two measures, then back to G major. Chord symbols include G7, C, G7, C, G7, C. The fourth staff continues the melody, with chord symbols G7, C, G, D7, G. The fifth staff features a first ending (1. D7, G) and a second ending (2. D7, G), both marked with repeat signs. The sixth staff continues the melody, with chord symbols G7, C, G7, C, and a final first ending (1. C) and second ending (2. C) marked with repeat signs. The score concludes with the instruction "D.C. al Fine".

**GOPAK (No. 2)**

**Allegretto**

## Traditional

Musical score for "The Girl Who Came to Supper" in 2/4 time. The score consists of four staves of music. The first three staves are in C major and end with a double bar line and repeat dots. The fourth staff is in D major (indicated by a sharp sign on the F line) and ends with a double bar line and repeat dots. Chord symbols are written above the notes: C, G7, C, G7, C, G7, C, F, C, G7, C, G7, C, G7, C, G7, C, G, D7, G, D7, G, D7, G, D7, G. The word "Fine" is written below the end of the third staff, and "D.C. al Fine" is written below the end of the fourth staff.

## THE MOON SHINES BRIGHT

**Allegro**

## Traditional

Allegro

C G7 C

3 D7

G D7 G

C G7 C

G7 D7 G

D7 G

## TWO GUITARS

Moderato

Musical score for 'TWO GUITARS' in 2/4 time, Moderato. The score consists of five staves of music. The key signature has one flat (B-flat). The chords are: Gm, Dm, A7, Dm, Gm, Dm, A7, Dm, A7, Dm, Gm, Dm, Gm, A7, Dm. The score ends with 'D.C. al Fine'.

## RED SARAFAN

Moderato

Traditional

Musical score for 'RED SARAFAN' in 2/4 time, Moderato. The key signature has two sharps (F# and C#). The score consists of six staves of music. The chords are: G, E7, Am, Em, Am, B7, Em, G, Am, Em, B7, Em, D7, G, D7, G, Am, Em, B7, Gdim, G, D7, G, D7, D7, G, Am, G, D7, G. The score ends with 'D.C. al Fine'.

## VOLGA BOAT SONG

Slow

Traditional

tacet

Am Dm Am Dm Am F Dm C Dm Am D Am C Gm

F C F Am Cdim Gm Dm C7 F Dm Am

Dm Am G C Am D Am Am Dm Am

Dm Am Am Dm Am Dm Am Dm Am Dm Am Am Dm Am Am

## BERCEUSE (Lullaby)

Slow

Alex Iljinsky

G C D7 G C D7 G C D7 G C D7 G C D7

G C D7 G C D7 G Em Am Em Am

Em Am B7 Em Am B7 Em Am Em Cdim Em B7

Em Am Em B7 Em Am Em Am Em D7 G C D7

G C D7 G C D7 G C D7 G C D7 G C D7

G Em Am D7 G C D7 G C D7 G

## EVENING SONG

**Moderato** **Traditional**

Chords: Eb Bb7 Eb Bb7 Eb Fm Bb7 Eb

Chords: Eb Bb7 Eb Bb7 Eb Fm Bb7 Eb Eb

Chords: Bb7 Eb Eb Bb7 Eb Eb Bb7 Eb Bb7

Chords: Eb Fm Bb7 Eb Eb Bb7 Eb Bb7 Eb Fm

Chords: Bb7 Eb Bb7 Eb Eb Bb7 Eb

## GOOD-BYE

**Moderato** **Traditional**

Chords: G D7

Chords: G Em

Chords: B7 Em

Chords: G D7

Chords: G Em

Chords: B7 Em

## COME BACK TO SORRENTO

With Expression

Ernesto de Curtis

Chord symbols: Cm, Fm, Cm, Ab, Fm6, Cm, Fm6, G7, C, C, Dm7, G7, C, Am, Dm, G7, G+, C, Dm7, E7, Am, Ab, Fm6, Cm, Fm6, G7, C, Dm7, G7, C, Fm, Cm, G7, Cm.

## 'O SOLE MIO!

With Expression

E. Di Capua

Chord symbols: F, Gm, C7, F, Gm, F, C7, F, C7, F, Bbm, F, C7, F.

## LA CUMPARSITA

G. Rodriguez

Moderato

*X* D7 Gm

D7 Gm Cm

Cdim Gm D7

Gm Gm

Fine

D7 Gm

Gm Gm

Gm6 Gm D7 Gm

D.C.al Fine

TRIO Gm D7 Gm Cm Gm D7

Gm Cm Gm D7

Gm D7 Gm

*X*

D.S.

## ADIOS MUCHACHOS

Julio Sanders

Tango Tempo

C E7 F

G7 C Cdim

G7 C

E7 F G7

C C7

F Fm C D7 G7 C

E7 Am

G7 C

F Fm C

C E7 Am

G7 C F Fm

C Dm D7 G7 C



## EL CHOCLO

A.G. Villodo

*Moderato*

Em

B7

Em

E7

Am6

B7

G

Em

D7

G

Em

C7

B7

D.C. al Fine

## EL RELICARIO

Jose' Padilla

Bright Dm A7 Dm

C7 F Gm

A Gm6 A

Gm6 A

E7 A E7 A

(Spanish)

E7 A C7

F Gm A A7

D A7

D A7 D

B7 Cm A7 D

## LA CUCARACHA

Bright

Traditional

Musical score for 'LA CUCARACHA'. The score is written in 2/4 time and consists of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is primarily eighth and sixteenth notes. Chord symbols 'F' and 'C7' are placed above the staff. The second staff continues the melody. The third staff is marked 'CHORUS' and begins with a 'F' chord. The fourth and fifth staves continue the chorus melody. The sixth staff ends with an 'F' chord.

## CIELITO LINDO

Bright

C. Fernandez

Musical score for 'CIELITO LINDO'. The score is written in 2/4 time and consists of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody is primarily eighth and sixteenth notes. Chord symbols 'C', 'G7', and 'C' are placed above the staff. The second staff continues the melody. The third staff includes a first ending bracket labeled '1. C' and a second ending bracket labeled '2. C'. The fourth staff is marked 'CHORUS' and begins with a 'C' chord. The fifth staff continues the chorus melody. The sixth staff ends with a 'C' chord.

## LA PALOMA

Moderato

Sebastian Yradier

The musical score for "La Paloma" by Sebastian Yradier is presented in 12 staves. The tempo is marked "Moderato". The key signature has one sharp (F#), and the time signature is 3/4. The melody is characterized by frequent triplets, often marked with a '3' and a bracket. The harmonic accompaniment consists of eighth and sixteenth notes, with some chords marked as C or G7. The score includes a first ending (1.) and a second ending (2.) in the fourth staff. The piece concludes with a final chord marked C in the twelfth staff.

## BRIDAL CHORUS FROM LOHENGRIN

Slowly Richard Wagner

1. Eb Bb C7 F

2. Dm Gm Cm F7 Bb Cm F7

to Coda

Cm G D7 G D7 G D7

G Em A7 D G Gm

Bb F7 Bb Gm F Gm Dm A7 D

D.C. al Coda

Cm F7 Bb Eb Bb

## MENDELSSOHN'S WEDDING MARCH

Slowly Felix Mendelssohn

Am6 B7 Em Dm C G7 C Am6 B7

Em Dm C G7 C G7

C G7 C Dm D7

G7 Am6 B7 Em Dm C G7 C

Am6 B7 Em Gdim Dm C G7 C

## TRAUMEREI

With Expression

Robert Schumann

Chords for Traumerei:

- Staff 1: F, Bb, F, C7, F, C, C7
- Staff 2: F, A7, Dm, Fm, C, Cdim, G7, C
- Staff 3: F, Cm7, D7, Gm, Cdim, Gm, F7
- Staff 4: Bb, A7, Dm, Gdim, Dm, C7
- Staff 5: F, Bb, F, C7, F, C, C7
- Staff 6: F, G7, F, C7, Gm, D, Gm, C7, F

## VIENNESE REFRAIN

With Expression

Traditional

Chords for Viennese Refrain:

- Staff 1: F, G7, C7, F
- Staff 2: G7, C7, F
- Staff 3: G7, C, A7, Dm
- Staff 4: G7, C, Gdim, Dm, G7, C7
- Staff 5: REFRAIN tacet, F, Gm7, F, C7, F
- Staff 6: D7, Gm7, G7, F, Db7, C7, F

## WALTZ

Anton Arensky

*Lively*

Chords and musical notation across the staves:

- Staff 1: C, Am6, Cdim, C, Am6
- Staff 2: Cdim, C, G, Am, C, D7, C
- Staff 3: D7, G7, C, Am6, Cdim, C
- Staff 4: Am6, B7, Em, A7-5, G
- Staff 5: Em6, G, D7, G, 1., 2., FINE
- Staff 6: Dm, A7, Dm, Gdim, Dm
- Staff 7: Gdim, Dm, Ddim, F, Gdim, F
- Staff 8: Cdim, Gm, Ddim, C7, F
- Staff 9: Cm, G7, Cm, Ddim, Cm, G7
- Staff 10: Cm, Cdim, Eb, B7-9, Eb, Gdim
- Staff 11: Bb7, Adim, Bb7, Eb, G7

D.C. al FINE

## SERENADE

Moderato

Richard Drigo

The musical score for "Serenade" by Richard Drigo is written in 3/4 time and marked Moderato. The key signature is one flat (B-flat). The score consists of 12 staves of music. The chords and other markings are as follows:

- Staff 1: F, C+, F, C+, F
- Staff 2: C7, F, C+, F
- Staff 3: Dm, G7, C
- Staff 4: Gm, F, C7
- Staff 5: F, Bb
- Staff 6: Am, E7, Am
- Staff 7: C7, F, C7
- Staff 8: A7, D7
- Staff 9: G7, C7, F
- Staff 10: C7
- Staff 11: A7, D7
- Staff 12: G7, C7, F



## SPINNING SONG

Johann Ellmenreich

Allegretto  
tacet  
(Lower octave)

F

C7 F C7 F

C7 Fm Cdim C7 G7 C Fm Cdim C7

F

C7 F C7 F Fine

F7 Bb F7

Bb Bb7 G7 Cm Ebm

F7 Bb D7 Gm Dm Gm6 E7-5

A \* E7 A E7 A

E7 A E7 A tacet  
D.C. al Fine

## SALUT D'AMOUR (1)

Andantino

Edward Elgar

Chords and notes for each staff:

- Staff 1: F, Gm7, C7, F, A7, Dm
- Staff 2: G7, C7, C7+, F, Bb, D7, Gm
- Staff 3: F, Gm7, C7, F, Bb, Fdim, C7, F
- Staff 4: Gm7, C7, F, A7, Dm, G7, C7, C7+, F
- Staff 5: Bb, D7, Gm, F, Gm7, C7, F
- Staff 6: Fm, Bbm, Eb7, Ab, Db, Eb7
- Staff 7: Ab, Ddim, Eb7, Ab, Fm, Bbm, C7
- Staff 8: Fm, Bbm, C7, F, C, Gm
- Staff 9: Bbm, C7, Gm, C7, F
- Staff 10: Gm, Bbm, C7, F, A7, Dm, G7, 0
- Staff 11: F, Bb, D7, Gm, Bbm6, C7

## SALUT D'AMOUR (2)

8

Bbm C7 F

Bb C7 Gm Dm Ddim C7 F C7 Cdim

Gm C7 F Gm C7

F Gm C7 F

Musical score for 'SALUT D'AMOUR (2)' featuring five staves of music. The first staff begins with a measure marked '8'. Chord symbols are placed above the staves: Bbm, C7, F, Bb, C7, Gm, Dm, Ddim, C7, F, C7, Cdim, Gm, C7, F, Gm, C7, F.

## VALE BLUETTE

Moderato

Riccardo Drigo

D Bb+ D E7 A7

D Bm F# D7 B7

E7 A7 D Bb+

D Bm6 C#7 F#m A7 D

Em A7 D

Musical score for 'VALE BLUETTE' featuring five staves of music. Chord symbols are placed above the staves: D, Bb+, D, E7, A7, D, Bm, F#, D7, B7, E7, A7, D, Bb+, D, Bm6, C#7, F#m, A7, D, Em, A7, D.

## THE DYING POET

Louis Gottschalk

Andante

Chords: C, Cdim, C, G7, C, D7, Dm7, G7, C, F, Fm, C, F, G7, C, G, D7, G, B7, Em, C#dim, G, D7, G, G7.

D.C. al Fine

## LITTLE SERENADE

Alfred Grunfeld

Moderato

Chords: Am6, Em, Am6, B7, Em, Am6, Em, 1. Am6, B7, Em, Fine, 2. Am6, D7, G, D7, G, D7, G, C, G, 1. D7, G, 1. D, A7, D, 2. D7, G, Am, D7, G.

D.C. al Fine

## ROMANCE

Alfred Grunfeld

*Andante con moto*

F C7 D7 Gm D7 Gm Gm7 C7

F C7 A7 Dm Dm7 Fm6 G7 Gm7 Gm6 Eb7

Gm Bbm6 C7 F Cm G+ Cm7 Cm6 Ab7 Cm

Ab7 Fm7 Bb Db7 Fm Db7 Db7 Fm

G7 F Gdim Dm G7 F C7

F C7 D7 Gm D7 Gm Gm7 C7 F C7

A7 Dm Dm7 Fm6 G7 C7 F

C7 F D7 Gm D7

Gm Gm7 C7 F G7 F C7

F C7 F Gdim C7 F

## BADINAGE

Victor Herbert

*Allegretto*

C Dm7 G7

C Am

B7 Em G7 C Dm7

G7 C

G A7 G C Am7 D7 G

G7 C G7 Gdim G7 C Cdim

G G7 C G7 Gdim

G7 C Cdim G Cdim G Cdim G7

G+ C Dm7

G7 C

F A7 Dm C D7 G7 C

## CANZONETTA

Bright

Victor Herbert

Chords: Bb, Gdim, Bb, Cm7, F7, Bb, Gm6, C7, F7, A7, Bb, Gdim, Bb, Cm7, F7, Bb, D7, Gm, Gb7, Bb, F7, Bb, Dm, A7, Dm, A7, Dm, Dm6, E7, 1. A, F, A7, 2. A, tacet, F, Dm6, Gm7, C7, F, Cdim, Gm, Gm6, F7, Ddim, F, C7, F+.

Fine

D.C.al Fine

## SERENADE

Bright

Victor Herbert

Chords: C, G7, C, G7, C, Gdim, G, D7, G7, C, G7, C, G7, C, E7, Am, Am6, C, D7, G7, C, G, C, D7, G, Em, Em6, A7, Am7, Cm6, D7, G, C, D7, G, Em, G+, G, D7, G.

(Fine)

D.C.al Fine

## LONGING (Heimweh)

With Expression

Albert Jungmann, Op. 96

Chords: C, G7, F, Em, B7, C. First ending: 1.C, 2.C. Fine. \* (Melody in Bass till \*)

## SEE YOU AGAIN

Carl Reinecke

With Expression

Chords: C, Dm, G7, Am, D7, G, Gdim, Adim, E7, C. First ending: 1.C, 2.C. \*



## CABALETTA

Allegro con spirito

Theodore Lack

Chords: Eb, Bb7, Cm, F7, Bb7, Eb, Bb7, Cm, C#dim, Gm, D7, Gm, Eb, Bb7, Cm, F7, Bb7, Eb, Eb+ C7, Fm, Adim, Eb, Bb7, Eb, Bh, Gm, Eb, Bb, F7, Bb, Gm, Eb, Bb, F7, Bb7, Eb, Bb7, Cm, F7, Bb7, Eb, Eb+, C7, Fm, Adim, Eb, Bb7, Eb.

## LA FONTAINE (The Fountain)

Allegretto

Carl Bohm

Chords: G, C6, D7, G, C6, D7, G, G7, C, G7, C, F, C, G7, C, G7, C, G7, C, F, C, G7, C, D.S. al Fine.

Endings: 1. G, 2. segue, 3. Fine.

## ANDANTINO

With Expression

Edwin H. Lemare

Chords: G, C, G, D7, G, Gdim, D7, G, D7, G, C, G, D7, G, Em, Am, Cm6, G, C, G, A7, Am7, D7, G.

## HEARTS AND FLOWERS

With Expression

Theo. M. Tobani

Chords: Em, Am, D7, G, D7, Am, D7, G, Em, C, E7, Am, Cm, G, D7, G, Em, B7, Am, B7, Em, B7, C, B7, Em, Am, D7, G, D7, Am7, D7, G, Em, C, E7, Am, Cm, G, D7, G.

## SKIRT DANCE

Bright

Meyer Lutz

D7 G C G

A7 D D7 G

E7 Am D G Am D7 G C

FINE

G7 C E7

Am Dm C G7 C

D.C. al Fine

## THE RAINBOW DANCE

Bright

George Rosey

C G7 C G7

C B7 Em Cm G D7 G

Dm Cdim C G7 C G Em

FINE

G Em D7 G A7 D7 G Em

G Em D7 G A7 D7 G

F Em Dm C G7 Bb7 Dm Bb7 G7

D.C. al FINE

## TO A WILD ROSE

Edward MacDowell

Moderato

G D7(Bass G) Em A7 D9 Bm D9 G

G D7(Bass G) Em A7 G Bm D9 G

D7 C Cdim G Gma7 Gdim Gma7 Gdim

D7 Am6 G D7(Bass G) G A7 D9

Bm D9 G (Bass G till\*) D7 C Cdim G Gdim C

Cdim G Cdim G Em6 D7 G

## WILL O' THE WISP (I)

Edward MacDowell

Swift And Light

tacet

B7

Em Cma7

B7 Em B7 C

B7 C B7

## WILL O' THE WISP (2)

This musical score is for the piece "Will O' the Wisp (2)". It is written for guitar, featuring a single melodic line on a six-string guitar. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of 12 staves of music. Chords are indicated by letters above the staff, and some sections are marked "tacet".

**Chords and Markings:**

- Staff 1: Em, C, B7, C7-5
- Staff 2: B7, Em, B7, Em, Am6, Em, G
- Staff 3: B7, Em, Am6, Em, G
- Staff 4: B7, Ddim, Am, Em, F#7, *tacet*, C
- Staff 5: F#7, *tacet*, Em
- Staff 6: Em
- Staff 7: Cma7, B7, Em
- Staff 8: B7, C, B7, Em
- Staff 9: C, B7, C7-5, B7, Em, Am6, B7
- Staff 10: Am, Gdim, Eb7, B7, Em, Am6
- Staff 11: Em, Cdim, Em, Am6, B7
- Staff 12: Em, Am, Em, Am, Em

## AT AN OLD TRYSTING PLACE

Edward MacDowell

*Moderato*

Chords: G, C, D7, G, Em, Bm, D+, Am, Am6, B7, Em, Cm, Ddim, Cm6, D7, G, D7, G, Cdim, G, Dm, G7, C, Dm, G7, C7, F, Fm, F6, G7, C, Fm6, E, Am, D7, A7, G, Em6, D7, Am, Am6, B7, Em, Cm, Ddim, Cm6, D7, G, D7, G, Cdim, G, C, G.

## FROM AN INDIAN LODGE

Edward MacDowell

*Slow*  
tacet (in octaves)

Chords: Cm, Gm, Fm, Fm6, Cm, Cm, G7, Cm, G7, Cm, Ddim, Gdim, Gdim, Fm6, Cm, Cm, Cm, Ddim, G7, Cm, Gm, Fm, Fm6, Cm, Eb, Ab, Fm6, Cm.

## IN AUTUMN

Buoyantly

Edward MacDowell

Musical score for "IN AUTUMN" by Edward MacDowell, marked "Buoyantly". The score is written in 3/4 time and features a variety of chords and melodic lines. The key signature is one flat (B-flat).

The score consists of ten staves of music. The first staff begins with a "tacet" marking. The second staff includes chords D7, Gm, D7, G7, Ddim, Cm, and A. The third staff includes D, G, and D7. The fourth staff includes Gdim, G, tacet, A7, and A7-5. The fifth staff includes G, Am6, D7, G, and Eb. The sixth staff includes D7, G, C, G, C, G, C, and G. The seventh staff includes Em, Am6, Em, B7, Em, B7, Em, F#7, and B7. The eighth staff includes Em, Am6, Em, B7, Em, B7, Em, F#7, and B7. The ninth staff includes Am6, B7, Am6, Gdim, and Cdim. The tenth staff includes Cdim and D7.

The score concludes with the instruction "D.C. al Fins" (Da Capo al Fine).

## IDYL (Op. 28)

*Moderato* **Bb** Edward MacDowell

Chord symbols: F7, Bb, F7, Cm7, F7, Gm, C7, Bb, Gm7, C7-5, Bb, F7, Bb, Cm7, F7, Bb, Cm7, F7, Gm, C7, Bb, Gm6, F7, Bb, F7, 1. Dm, A7, D, A7, D, Cm7 - F7, 2. Bb, Cm7, Bb, Cm7, Bb, F7, Bb.

## PAVANE

*Slowly* Maurice Ravel

Chord symbols: G, Cma7, Bm, Em, C, Am, D7, G, Cma7, Am6, Bm, Am, Bm, Cma7, Am7, D7, D9, G, D7, Em, E9, D9, Gma7, G, Em, G, A7, Dma7, Bm, 1. Em9, Em, A9, D, 2. E9, D9, C9, D9, E9, Bdim, D7.

*Fine*

D.C. al Fine



## NARCISSUS

Andante

Ethelbert Nevin

Chords and markings in the score:

- Staff 1: G, D7, G
- Staff 2: D7, G7, C, E7, Am
- Staff 3: *tacet*, D7
- Staff 4: G, D7, G
- Staff 5: D7, G7, C, E7, Am
- Staff 6: D7, G
- Staff 7: *FINE*
- Staff 8: Eb7, Ab, Eb7, Ab, E7, A
- Staff 9: E7, A, F7, Bb, F#7, B
- Staff 10: G7, C, G7, C, Ab7
- Staff 11: G7, F#7, F7
- Staff 12: E7, Bm7, E7
- Staff 13: A7, Em7, A7, D9, D7

*D.C.al*  
**FINE**

## LOVE SONG

Ethelbert Nevin

Op. 2, No. 3

Slowly

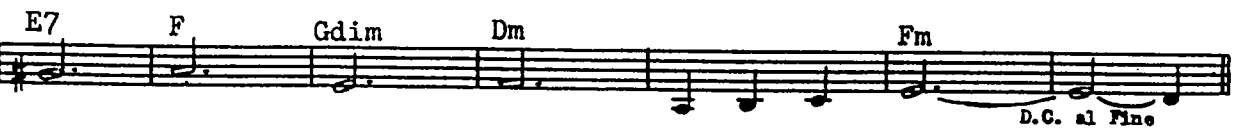
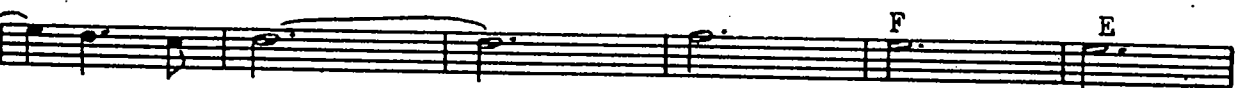
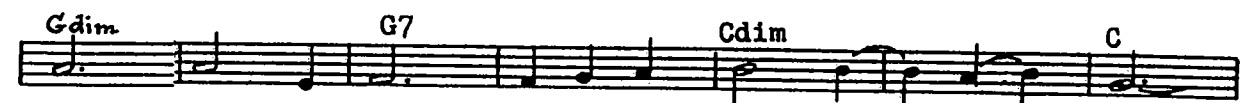
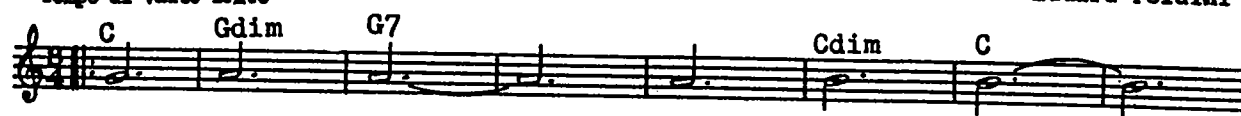
Chords and notes for each staff:

- Staff 1: D7, G
- Staff 2: A7, D7, G, D7, G, Bb7
- Staff 3: D, A7, D, F#m, Am, B7, E
- Staff 4: B7, E, Em, G, D7, G
- Staff 5: Gm, A7, D, D7, G
- Staff 6: E7, A7
- Staff 7: Em, Ddim, D, Cdim, Em, A7, D, B7, Em, A7, D7, Am7
- Staff 8: D7, G, D7, G
- Staff 9: A7, D7, G, D7
- Staff 10: G, Eb7, Am7, D7, G

# VALSE SERENADE

Tempo di valse lento

Eduard Poldini



## DANCE OF THE HOURS (1)

A. Ponchielli

Moderato

Chords and musical notations visible in the score:

- Staff 1: C, G7, C
- Staff 2: B7, Em, Em6, G, D7, G7, C
- Staff 3: G7, C, E7, F
- Staff 4: C, G7, C, Fm, C
- Staff 5: 1. G7, C, Am, Em
- Staff 6: 1. D7, Em, Em6, G, D7, G, 2. G
- Staff 7: Cm, Fm, Cm, Fm, 1. Cm
- Staff 8: 1. Eb, Fm7, Eb, G7, 2. Cm
- Staff 9: Fm, Fm6, G7
- Staff 10: Ab, G7, Cm, Ab, G7, C
- Staff 11: Gm7
- Staff 12: C7, F

## DANCE OF THE HOURS (2)

This musical score is for the second part of 'Dance of the Hours'. It is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of 12 staves of music. Chord symbols are placed above the notes to indicate the harmonic structure. The piece features a variety of chords, including major, minor, and dominant seventh chords, as well as diminished and half-diminished chords. There are repeat signs and first/second endings. The notation includes eighth and sixteenth notes, rests, and dynamic markings like 'tacet'. The score concludes with a double bar line.

Chord symbols and other markings include:

- Gm7, Gm, C7, F, Fm, Bbm, Fm, Bbm, C7, G7, Cm, Fm, Cm, Fm, G7, 1. C, 2. C, G7, C, C, Ddim, Ddim C, Ddim C, Ddim C, Ddim, C, Gm7, C7, F, Gm7, C7, F, Gm, C7, F, C7, F, C7, F
- 1. C, 2. C, C, Ddim, Ddim C, Ddim C, Ddim C, Ddim, C, Gm7, C7, F, Gm7, C7, F, Gm, C7, F, C7, F
- tacet

## POLONAISE (I)

Ambroise THOMAS

Moderato

Chord symbols and markings:

- Staff 1: Bb, F7, Bb
- Staff 2: F, C7, F
- Staff 3: Bb, F7, Bb
- Staff 4: 1. Bb7, Eb, F7
- Staff 5: 1. Bb F7, Bb, C7, F
- Staff 6: 1. C7, F, D7
- Staff 7: Gm, E7, A, Gm
- Staff 8: 1. A, Gm, A, Gm, A, Gm, A, Gm, F7
- Staff 9: 2. Bb7
- Staff 10: Eb, Ab, Fm, Bb7, Eb
- Staff 11: Ab, Fm, Bb7, Eb, Eb, Ab
- Staff 12: Fm, Bb7, Eb, Ab, Fm, Bb7, Eb, tacet

## POLONAISE (2)

F#7 B F#7 B  
 Em F#7 B F#7 B  
 F#7 Eb7 Abm Em6 F#7 B  
 Ddim B Ddim B  
 B7 F7

Repeat from \* to Ending

## CUJUS ANIMAM

Allegro Maestoso G. Rossini

G C G D7 B7 E7  
 A7 D7 G D Gm D Gm D Gm D7  
 G C Cm G D7 B7 E7 A7 D7  
 G D7 G D7 Gm Bb7  
 Eb C7 F D7 G Ab G 1. D7  
 2. D7 G D7 G

## ANVIL CHORUS

## Giuseppe Verdi

[illegible]



## HOW SO FAIR (From "Martha")

Friedrich von Flotow

Moderato

The musical score is written for a single melodic line in G major. It consists of 12 staves of music. The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score includes various chords and a 'tacet' instruction. The chords are: C, G7, E7, Ab, G7, C, Ab, Eb7, Ab, Eb7, Ab, D7, G, F, C, Cdim, G7, tacet, C, G7, C, G, Am, C, D7, G7, C, G7, C, F, C, G7, C, G7, Cdim, C, G7, C.

## EVENING STAR

Richard Wagner

Slowly

Chords for 'Evening Star':

- Staff 1: G, Am, Bb, D7, Eb, Gdim
- Staff 2: G, D7, G, Am, Bb, D7
- Staff 3: Eb, Gdim, G, D7, Em
- Staff 4: E7, Am, E7, F, C, B7, Am
- Staff 5: G, D7, Em, C, B, G#7
- Staff 6: C#m, A6, Gdim, E, A7, G, D7, G

## SIEGMUND'S LOVE SONG

Richard Wagner

Moderato

Chords for 'Siegmund's Love Song':

- Staff 1: Bb, F7, Cm7, F7
- Staff 2: Cm7, F7, Bb
- Staff 3: Cm7, Bb, Eb, Bb, Cm, Gm6, F7
- Staff 4: Bb, F7, Cm, F7
- Staff 5: Bb, Cm, F7, Bb

## TANNHAUSER - MARCH

March Tempo

Richard Wagner

Moderato

Chord symbols: C, Am, Dm, C, G7, C, F, Dm, G7, C, Dm, G7, C, F, Dm, G9, C, G7, C, Dm, C, G7, C, C, Dm, G7, C, G7, C, Am, G7, C, Dm, G7, C, E7, Am, E7, Am, D7, G, D7, G, C, G7, C, G7, C, E7, A, E7, A, D, A, D, Bm, A, Gm, D7, Eb, Bb7, Cm, Gm, Eb7, G, D7, G.

Other markings: Fine, D.C. al Fine.

## LULLABY

Slowly

Johannes Brahms

Chord markings for Lullaby:

- Staff 1: Eb
- Staff 2: Bb7
- Staff 3: Eb, Eb7, Ab
- Staff 4: Eb, Bb7, Eb, Eb7
- Staff 5: Ab, Eb, Bb7, Eb

## VALSE

Moderato

Johannes Brahms

Chord markings and performance instructions for Valse:

- Staff 1: (Bass Eb till \*) Bb, Cm, Bb, F7, Bb
- Staff 2: F7, Bb, \* F, Gdim, F, Bbm, Gdim
- Staff 3: F, Db (Bass, Db till \*), Ebm, Db
- Staff 4: Ab7, Db, Ab7, Db, F7
- Staff 5: Bb7, Eb, Bb, Bb7, Eb
- Staff 6: Eb, Bb, F7, Bb, 1., 2.

## MY REVERIE

Achille Claude Debussy

*Andante sognando*

Chords and markings in the score:

- Staff 1: Gm
- Staff 2: F, C7, F, Dm7, Am
- Staff 3: Gm7, Dm7, Am, Gm7, F#C9
- Staff 4: 1. F, Dm, Gm7, C7, F9
- Staff 5: 1. Bb
- Staff 6: 1. F# Bass: G, Dm
- Staff 7: F# Bass: G, Dm, G7, C
- Staff 8: 2. Eb, F7, Eb, Cm6, D
- Staff 9: Bass: G, Gm, A, Gm, A, Gm, A, Dm
- Staff 10: Gm, A, Gm, A7, Gm6, A7, Gm, C7, F

## THEME FROM SYMPHONY IN D

Cesar Auguste Franck

slow

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature is one sharp (F#), indicating D major. The tempo is marked 'slow'. The score consists of ten staves of music, each with a series of chords written above the notes. The chords are as follows:

- Staff 1: Dm, Am, E, Am, Dm, Am, E
- Staff 2: Am, Dm, Am, E, G, F, Fm
- Staff 3: Am, Dm, Am, E, Am, Dm
- Staff 4: Am, E, Am, Dm, A
- Staff 5: Dm, Am, Dm, Am, Fm, C
- Staff 6: G, Am, E, C, G7, Am, E, C+
- Staff 7: Fm, Cm, C7, F#dim, G#dim
- Staff 8: Am, C, Em, C, G
- Staff 9: Am, F, C
- Staff 10: Dm, E7, Am

## DANCE CAPRICE (Op. 28 No. 3)

Vivace

Edvard Grieg

Chords and markings in the score:

- Staff 1: G, Em, Ddim, D7
- Staff 2: G, E7, A7, D
- Staff 3: Am6, G7
- Staff 4: C
- Staff 5: D7, G, Em, Ddim
- Staff 6: D7, G, Em6, D7, G
- Staff 7: Gm, Cm, Gm
- Staff 8: Dm, tacet, Adim, tacet, Adim, tacet
- Staff 9: Gb, Cb6, Db7, Gb, Gdim, tacet
- Staff 10: Gdim, tacet, G, C6, D7, G
- Staff 11: Gm, Ebma7, Gm6, Bb, D7
- Staff 12: Gm, Eb, Gm, tacet, D.C. al FINE

## ELEGY

Edvard Grieg

Moderato

B7-5 Dm6 A B7 Dm E Dm C Dm E

B7-5 Dm6 A B7 Dm E Dm C E7 Am C (Mei in bass till\*)

F C \*Dm

G7 Dm G7 Cma7 Fma7 Dm6

E7 B7-5 Dm6 A B7 Dm E Dm C

Dm E B7-5 Dm A B7 Dm E Dm C E7 Am

## LIEBESTRAUM (I)

Franz Liszt

With Expression

G B7 E7 A7 D7

G B7 E7 A7

D7 G Cm G Em

B G#m Eb Cm D Cm

D Cm D Cm6 D Bb

D7 G7 C7 F7 Bb Gdim Bb



## LIEBESTRAUM (2)

D7 Ddim G7 Cb Dbm Gb7  
 Cb Fm B G#m  
 Eb G7 Bbm6 C7 F7  
 Bb7 Eb Cdim Eb G7 Gdim Em Gdim  
 A7 (Bass D) Am7 A7 (Bass D) Am7  
 Gdim A7 8- - - D7 Am7  
 D7 G B7 E7  
 A7 D7 G B7  
 E7 Ddim Em6 Edim Cm6 Dm6 Ddim Bbm6  
 Am7 Cm6 D7-9 G B7 E Fm6 Ddim Gdim  
 F A7-5 D Cdim Ddim Ab Am7 D7 G C G

## CONSOLATION

Franz Liszt

*Lento Placido* (Bass C till \*)

Am6 G7 C

Am6 \* 37-9 Em 1.

1. Gdim Dm tacet C

1. tacet D7 G7 C 2.

(Bass E till \*)

Cdim Em B7 E

\* G m Eb7 G#m Eb7

Abm Eb7 Ab

C G7, C

Am6 G7 C

(Bass C till end)

Am6 G7 C

The musical score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Lento Placido'. The score includes ten staves of music. Chords are indicated by letters above the staff: Am6, G7, C, Em, Dm, Gdim, D7, B7, E, G#m, Eb7, Ab, and G7. Performance instructions include '1.', '2.', 'tacet', and '1. 2.'. The score ends with a double bar line.

## ELEGIE

Jules Massenet

*Andante con espressione*

Em Am6 B7

Em Am6 B7 Em

A7 G D7 G Cdim G Cdim

B7 Em

Am6 B7 E7

Am B7 Em Em

## GONDOLIERA

Moritz Moszkowski

*Andante con moto*

Gm Cm D7 Gm A7 Cdim

Gm Cm D7 Gm Dm Gm6

Dm Gm6 Dm Gm6 Dm Cm D+

D7 Gm Cm D7 Gm

A7 Cdim Gm Cm D7 Gm

D Ddim Cm Cm6 Gm Cm6 Gm D7 Gm

## NOCTURNE

Felix Mendelssohn

Andante

Chords: F, F7, Bb, F, Bb, F, Dm, Bb, Gm, F, C, C7, F, F7, Bb, F, Bb, F, G, C7, Cm, Gm, C7, F, Fine, F, Bb, Gm, F, Ddim, C, F, Gm7, C7, Bb, C7, D.C. al Fine

## CONFIDENCE

Felix Mendelssohn

Moderatto

Chords: G, D, G, Em, Am, Am6, B7, Em, C, D7, G, D, G, Em, Am, Am6, B7, Em, D7, G, D7, G, D7, Em, D, A7, D, G, G, G, C, Em, Am7, D7, G, D, G, A7, Cm, G, D7, G

## MINUET IN G

With Expression

## MINUET IN G

Ignace J. Paderewski

Chords: G, D7, G, D7, G, D7, G, D7, G, C, G, C, G, D7, G, D7, G, D7, G, C, G, C, G, D7, G, D7, G, Am, A7, D, G, D7, G, D7, G, D7, G, D7, G, Am, D7, G.

## ROMANCE

Andantino

Sergei Rachmaninoff

Chords: Eb, Fm7, Eb, Fm7, Eb, C9, Bb, Cm, F7, Bbb, Eb, Fm, Eb, G, Bm, Am7, G, Fm7, Abm6, Eb, Bb7, Eb, Fm7, Eb, E, Eb, E, Eb, G, Cm, Eb.

## MELODY IN F

With Expression

Anton Rubinstein

Chord progression for 'MELODY IN F':

Staff 1: F, C7, F, F#dim, Gm, Bbm6, C7

Staff 2: F, Bdim, C7, F, C7, F, D7

Staff 3: Gm, Bbm6, C7, F, C, Cdim, G, G7

Staff 4: C, Cdim, G, G7, C, Fm

Staff 5: C, Fm, C, Fm, C, Fm, C, Fm

Labels: FINE, D.C. al Fine

## SERENADE

Lively

Sergei Rachmaninoff

Chord progression for 'SERENADE':

Staff 1: E7, Dm, E7, F, E, F

Staff 2: E, F, E, F, E, F, E

Staff 3: \* C (Bass C till \*), Ddim, C, Ddim, Am, Ddim

Staff 4: Am, Ddim, Am, Am6, Am, Am6, Am, Am6

Staff 5: Am, Am6, Am, C6, B, Bb6, A, F7, E7, Am

Staff 6: B, Bb6, A, F7, E7, Am

# VALSE CAPRICE

Lively

Anton Rubinstein

Chords and markings in the score:

- Staff 1: Eb, Bb7
- Staff 2: Eb, Bb7, Eb
- Staff 3: Bb7, Eb, Ab, F7, 1. Bb7
- Staff 4: 2. Bb7, Eb, Bb, F7
- Staff 5: Bb
- Staff 6: Bb, F7
- Staff 7: Bb, 1., 2., D.C. to C, then: Ab
- Staff 8: Db, Bbm7, Eb7, Ab, Fm
- Staff 9: Bb7, Eb, Ab, Bbm, Eb7
- Staff 10: Ab, Adim, Eb7, 1. Ab, 2. Ab, D.C. al FINE

## DANSE MACABRE

Camille Saint-Saens

Walse Moderato  
tacet

The musical score for 'Danse Macabre' by Camille Saint-Saens is presented in a single system with ten staves. The tempo is 'Walse Moderato' and the initial instruction is 'tacet'. The score is written in 3/4 time with a key signature of one flat (B-flat). The piano accompaniment is indicated by the following chords: D7, Gm, Fm7, Gm, Fm7, Gm, Eb, Gm, D, A, D, Gm, Eb, Gm, D, A7, D, Cm7, D, Cm7, D, D7, and Gm. The waltz melody is written on the upper staves, featuring a series of eighth and sixteenth notes. The score concludes with a final chord of Gm.



# VALSE CAPRICE

Lively

Anton Rubinstein

Chord symbols and musical markings in the score:

- Staff 1: Eb, Bb7
- Staff 2: Eb, Bb7, Eb
- Staff 3: Bb7, Eb, Ab, F7, 1. Bb7
- Staff 4: 2. Bb7, Eb, Bb, F7
- Staff 5: Bb
- Staff 6: Bb, F7
- Staff 7: Bb, 1., 2., Ab (with repeat sign)
- Staff 8: Db, Bbm7, Eb7, Ab, Fm
- Staff 9: Bb7, Eb, Ab, Bbm, Eb7
- Staff 10: Ab, Adim, Eb7, 1. Ab, 2. Ab

Other markings include: *FINE*, *D.C. to ♯, then:*, and *D.C. al FINE*.

## DANSE MACABRE

Camille Saint-Saens

Walse Moderato

tacet

The musical score for 'Danse Macabre' by Camille Saint-Saens is presented in a single system with ten staves. The tempo is marked 'Walse Moderato' and the initial instruction is 'tacet'. The score is written in a key signature of one flat (B-flat major or D-flat minor) and a 2/4 time signature. The piano accompaniment features a variety of chords, including D7, Gm, Fm7, Eb, D, A, A7, and Cm7. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The 'tacet' instruction is placed above the first staff, and the final staff also includes a 'tacet' marking. The score concludes with a double bar line.

Chords indicated in the score:

- D7
- Gm
- Fm7
- Gm
- Fm7
- Gm
- Eb
- Gm
- D
- A
- D
- Gm
- Eb
- Gm
- D
- A7
- D
- Cm7
- D
- Cm7
- D
- tacet
- D7
- Gm

## SERENADE

With Expression

Franz Schubert

Musical score for "Serenade" by Franz Schubert. The score consists of six staves of music. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The music is marked "With Expression". The chords and articulations are as follows:

- Staff 1: Dm (triple), Gm (triple), A7, Dm (triple).
- Staff 2: A7, Dm, Gm (triple), C7, Gm (triple).
- Staff 3: F, C7, F, A7, Dm.
- Staff 4: Bb (triple), F, C7 (triple), F, A7.
- Staff 5: D, G (triple), D, A7, D, Gm.
- Staff 6: D, A7, D, G, D, A, D.

## UNFINISHED SYMPHONY

With Expression

Franz Schubert

Musical score for "Unfinished Symphony" by Franz Schubert. The score consists of five staves of music. The key signature is one sharp (F# major or C# minor). The time signature is 3/4. The music is marked "With Expression". The chords and articulations are as follows:

- Staff 1: G, D7.
- Staff 2: G, E7.
- Staff 3: Am, D7, G, D7.
- Staff 4: G, E7.
- Staff 5: Am, D7, G.

## SLUMBER SONG

Allegretto

Robert Schumann, Op. 124, No. 16

Chords: Eb, Ab, Bb7, Eb, Bb, Ab, Edim, Fm, F7, Bb7, Eb, Ab, Bb7, Eb, Edim, Fm, Gdim, Fm, Bb7, Eb, Bb, F7, Bb, G7, Cm, Gdim, Bb, F7, Bb. Fine, D.C. al Fine.

## ROMANCE

Moderato

Robert Schumann, Op. 28, No. 2

Chords: F, D7, Gm, A7, Dm, A7, Gm, A7, Gm, A7, Dm, A7, Dm, G7, Cm, G7, Cm, Fm, Gdim, Fm, Ddim, Gdim, Cdim, Gb, C7, Ddim, F, D7, Gm, F7, Bb7, Db, G7, C, Ddim, F, C7, F. Fine.

## SWAN LAKE (Theme)

Peter Ilich Tschaikowsky

**Moderato**

Am Dm Am Cdim Dm E7+5 Am Dm

Am Cdim Dm Am E7 Am Cdim Dm E7+5 Am G7

Em Dm B G7

Em Dm Bb B7 E7

Am Dm Am E7 Am Dm

Am Dm Am E7 Am

## DANCE OF THE REED-FLUTES

**Lively**

Peter Ilich Tschaikowsky

G Cm6 D7

G D7 G Cm A7 D7

G Cm6 D7 G

Gdim Bm Em6 D A7 D D7

D7 G Cm D G

D.C. al  $\oplus$

VALE TRISTE, Op. 44 (1)

With Expression

Jean Sibelius

Chord symbols and musical notation for 'Valse Triste' by Jean Sibelius, Op. 44 (1). The score is in 3/4 time, key of B minor (two sharps: F# and C#). It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are written above the staff lines. The score includes a first ending (1.) and a second ending (2.).

Chord symbols: Bm, C#7, Bm, A, E, Em6, Cdim, C, G, D7, G, Cm, D7, Cm, F7, Bb, F, Fm6, Gdim, Db, Ab, Eb7, Ab, D7, G, D7, G, D7, G, 1. Bm, 1. F#7, Bm, D7, 2. E7, Cm6, G, D7, G, G, Am7, D7, G, Am7, D7, G, Em6, B7, Em, Am, Em, B7, Dm6, Gdim, Bb, F#m, C#7, F#m, Bm6, C#7, Bm, A, E, Em6.

## VALSE TRISTE, Op. 44 (2)

Sheet music for "Valse Triste, Op. 44 (2)". The score is written in 4/4 time with a key signature of one sharp (F#). The music is organized into ten staves. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, and accidentals. Chord symbols are placed above the staff lines, indicating the harmonic structure. The chords include G, Am7, D7, G, Am7, D7, G, Em6, B7, Em, Am, Em, B7, Em, Am, D7, G, F, Em, B7, Em, Am, D7, G, Am6, Em, Gdim, B7, Em, B, G, C#7, Cma7, B7, Cma7, B7, Cm, D, Bb, E7, Eb, D7, Eb, D7, G7, F7, Eb7, D7, C7, Bb7, A7, Gm, D7, Gm, Cdim, and Gm.

Chord symbols present in the score:

- G
- Am7
- D7
- G
- Am7
- D7
- G
- Em6
- B7
- Em
- Am
- Em
- B7
- Em
- Am
- D7
- G
- F
- Em
- B7
- Em
- Am
- D7
- G
- Am6
- Em
- Gdim
- B7
- Em
- B
- G
- C#7
- Cma7
- B7
- Cma7
- B7
- Cm
- D
- Bb
- E7
- Eb
- D7
- Eb
- D7
- G7
- F7
- Eb7
- D7
- C7
- Bb7
- A7
- Gm
- D7
- Gm
- Cdim
- Gm

## IN THE CHURCH

**Large** Peter Ilich Tschaikowsky

Em B Em D Em D G

D Em B Em D Am Em B Em

Am6 B Em Am6 B

Em (Bass E to end) B Ddim Am Em Am

F# B C E7 Am C7 Em Am6 Em

Am B Em

## MORNING PRAYER

**Lento** Peter Ilich Tschaikowsky

G C G D Em Am B

E7 A7 D7 G D7 G C A7 D7 G

C G7 C G C F# B7 E7 A7 D G C

Am D7 G Adim (Bass G to end) D7 G Adim D7

G Gdim D7 G



## MARCH SLAV

Grave quasi marche funebre Peter Ilich Tschaikowsky, Op. 31

Am Cdim E7 Am Cdim E7 Am E7-9

Am Cdim E Dm G7 C G7 C

Dm G7 C Dm G7 C Dm B7-5

E Am Cdim E7 Am Cdim E7 Am

E7-9 Am 1. Cdim E 2. Cdim Am

Cdim Am tacet Am

## HUMORESKE

Bright Peter Ilich Tschaikowsky

Em G+ Em G+ Em

G+ Em G+ D7 G D7

G D7 G D7 G C

G D7 G D7 G

D7 G D7 G D7 G

## MARCH FROM THE NUTCRACKER SUITE

Tempo di marcia vivo.

Peter Ilich Tschaikowsky, Op. 71A

Chords: G, Em, Bm, Em, G, Em, Bm, Em, Am, D, G, C, Am, B, Em, Am, D, G, Em, Bm, Em, G, Em, Bm, Em, Am, D, G, Em, C, D7, 1. Am, B, 1. B, Em, Am7, Am6, B, Em, Am, B, 1. Em, Am, Am6, B, Em, Am, D7, 1. G

## MARCH OF THE TIN SOLDIERS

Tempo di marcia

Peter Ilich Tschaikowsky

Chords: C, F, C, F, C, G, C, G, C, F, C, F, C, G, C, 1. D7, G, 1. Cm, G, Cm, G, C, B, Em, Am, 1. D7, G, Cm, G, Cm, G, D, 1. B, Em, Am, D, G, 1. Dm, G7, C

## MOONLIGHT SONATA

*Adagio sostenuto* Ludwig van Beethoven

The musical score consists of ten staves of music. Above the staves, various chords and bass lines are indicated. The chords include Cm, G7, Fm, Eb, Bbm, F7, Bb, Ebm, Bb Gdim, C7, Fm, Gb, Bdim, Fm, C, Fm, Ddim, Fm, G7, Cm, Fm, Cdim, G, Cm, G7, Cm, Fm, Eb, Bbm, Bb7, Eb, G7, Cm, G7, Cm, Db, Cm, C, Fm, C, Fm, Bb7, Eb, Abma7, Fm6, G7, Cm, Fm6, Cm, G7, Cm, G7, Cm, G7, Cm.

Chords and Bass Lines indicated above the staves:

- Staff 1: Cm (Bass: Bb), Ab, Db (Bass: F), G7, Cm, G7
- Staff 2: Cm, G7, Cm, Fm, Eb (Bass: Bb), Bb7, Eb
- Staff 3: Ebm, Gb7, Cb, Ebm, F7, Bbm, Ebm, Bbm (Bass: F), F7
- Staff 4: Bb, Ebm, Bb, Ebm, Bb Gdim
- Staff 5: C7, Fm, Gb (Bass: Bb), Bdim, Fm (Bass: C), Fm, C7, Fm, Ddim, Fm
- Staff 6: G7, Cm, Fm, Cdim, G, Cm
- Staff 7: G7, Cm, G7, Cm, Fm, Eb (Bass: Bb), Bb7
- Staff 8: Eb, Bb7, Eb, G7, Cm, G7, Cm, Db (Bass: F), Cm, C, Fm
- Staff 9: C, Fm, C, Fm, Bb7, Eb, Abma7, Fm6, G7, Cm, Fm6
- Staff 10: Cm, G7, Cm, G7, Cm, G7, Cm

## HARK! THE HERALD ANGELS SING

W: Charles Wesley

Maestoso

M: Felix Mendelssohn

G D7 G D7 G Am G D7 G

Hark! The Her-ald an-gels sing - "Glo-ry to the new-born King:

G D7 G A7 D A7 D

Peace on earth and mer-cy mild, - God and sin-ners rec-on-ciled!"

G Em Am D7 G Em Am D7

Joy-ful all ye na-tions, rise, - Join the tri-umph of the skies.

C E7 Am E Am D7 G D7 G

With the an-gel-ic Host pro-claim "Christ is - born - in Beth-le-hem."

CHORUS C E7 Am E7 Am D7 G D7 G

Hark! The Her-ald an-gels sing, "Glo-ry - to the new-born King."

## AWAY IN A MANGER

W: Martin Luther

Moderato

M: James E. Spilman

G

1. A-way in a man-ger, No crib for a  
2. The cat-tle are low-ing, The poor ba-by  
3. Be near me, Lord Je-sus, I ask thee to

G D7 G

bed, The lit-tle Lord Je-sus laid down his sweet  
wakes, But lit-tle Lord Je-sus no cry-ing he  
stay close by me for ev-er, And love me, I

G

head; The stars in the sky — looked down where he  
makes; I love thee Lord Je-sus! Look down from the  
pray; Bless all the dear chil-dren in thy ten-der

G D7 G Am D7 G

lay, The lit-tle Lord Je-sus a-sleep on the hay.  
sky, And stay by my cra-dle till morn-ing is nigh.  
care, And take us to heav-en, to live with thee there.

## GOD REST YE, MERRY GENTLEMEN

With Spirit

Traditional

Em B7 Em Bm C G C B Em Am B Em

God rest ye mer- ry gen- tle- men, Let noth- ing you dis- may, Re-

B7 Em Bm C G C B Em D G E

mem- her Christ our Sav- - iour was born on Christ- mas day. To

Am D G C G7 C G B7 Em A7 D G D

save us all from Sa- tan' pow'r when we were gone a- stray.

G C G Am Em B7 C A7

O ti- dings of com- - fort and joy, Com- fort and

D G6 D7 G C G C G Am6 Em B7 Em

joy, O ti- - dings of com- - fort and joy.

## JOY TO THE WORLD

W: Isaac Watts

Moderato

M: Georg F. Handel

C F C F C G7 C

1. Joy to the world, The Lord is come! Let  
2. Joy to the world, The Sav- iour reigns, Let  
3. No more let sin and sor- row grow, Nor  
4. He rules the world with truth and grace, And

F Dm G7 C

earth re- ceive her king; Let ev' - ry heart pre-  
men their songs em- ploy; While fields and floods, rocks  
thorns in- fest the ground; He comes to make his  
makes the na- tions prove the glo- ries of his

pare him room, And heavn and na- ture - sing, And heavn and na- ture  
hills, - and plains, Re- peat the sound- ing - joy, Re- peat the sound- ing -  
bless- ings - flow Far as the curse is found, Far as the curse is -  
righteous- ness, And won- ders of his love, And won- ders of his -

C F C Dm C G7 C

sing. And hea'vn and na- ture sing.  
joy. Re- peat the sound- ing joy.  
found. Far as the curse is found.  
love. And won- ders of his love.

## GOOD KING WENCESLAS

W: John Mason Neale

M: Traditional

Moderato

Good King Wen- ces- las look'd out, On the feast of  
 Steph- en, When the snow lay round a- bout,  
 Deep, and crisp and e- ven: Bright- ly shone the  
 moon that night, Tho the frost was cru- el, When a poor man  
 came in sight, Gath-'ring Win- ter fu- - - - - el.

## WE THREE KINGS OF ORIENT ARE

Moderato

W&amp;M: John Henry Hopkins

We three Kings of O- ri- ent are: Bear- ing  
 gifts we tra- verse a- far, Field and foun- tain,  
 moor and moun- - tain, fol- low- ing yon- der star.  
**CHORUS**  
 O star of won- der, Star of night, Star with  
 roy- al beau- ty bright. West- ward lead- ing, still pro-  
 ceed- ing, Guide us to thy per- fect light.

## THE FIRST NOEL

Moderato

Traditional

The first no - - el the an- gel did say, was to  
 cer- tain poor shep- herds in fields as they lay; In fields where  
 they lay keep- ing their sheep, on a cold Win- ter's night That  
 CHORUS  
 was so deep. No - - el, No - - el, No - - el, No -  
 el, Born is the King of Is - - - ra- el.

## O LITTLE TOWN OF BETHLEHEM

W: Rev. Phillips Brooks

M: Louis H. Redner

O lit- tle town of Beth- le- hem, How still we see thee  
 lie, A- bove thy deep and dream- less sleep the  
 si- lent - - stars go by; Yet in thy dark streets  
 shin- eth the ev- er- last- ing light. The hopes and fears of  
 all the years are met in thee to- night.

## O COME, ALL YE FAITHFUL

W: Herbert S. Oakeley

Moderato

M: John Reading



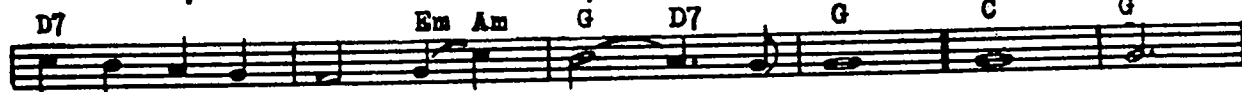
1. O come, all ye faith-ful, Joy-ful and tri-umph-ant, O come ye, O  
 2. God of God, Light of light, Lo! He ab-  
 3. Sing, choirs of an- gels, sing in ex- ul- ta- tion Sing, all ye  
 4. Yes, Lord, we greet thee, born this hap- py morn- ing; Je- sus to



come - ye to Beth- le- hem; Come and be- hold him, Born the King of an- gels;  
 hors not the Vir- gin's womb; Ve- ry - God, be- got- ten, not cre- a- ted;  
 ci- ti- zens of heav'n - a- bove; Glo- ry to God in - the - high- est;  
 thee - be - glo- ry giv'n; Word of the Fa- ther now in flesh appear- ing;



O come, let us a- dore Him, O come let us a- dore Him, O



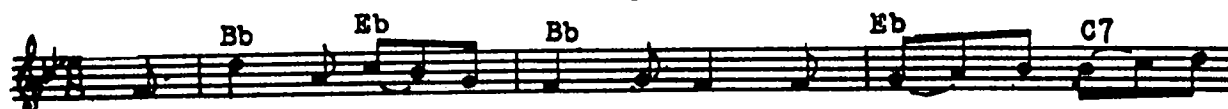
come, let us a- dore Him Christ the Lord, A - men.

## IT CAME UPON THE MIDNIGHT CLEAR

W: Rev. Edmund H. Sears

Largo

M: Richard S. Willis



It came up- on the mid- night clear, That glor- ious - song of



old From an- gels bend- ing near the earth, to



touch their harps of gold. "Peace on the earth, Good



will to men, From heav'n's all grac- ious King." The



world in sol- emn still-ness lay to hear the an- gels sing.



## CHRISTMAS SONG

W: Johann Krohn

Andantino Semplice

M: Edvard Grieg

Good day and wel-come, dear Christ-mas tree! To -  
 young and old bring-ing peace and pleas-ure 'mid glow and glimmer and chil-dren's glee, 'Bove  
 fruits and flags shines a bright star gol-den that star shall guide us what  
 e'er be-tide us, tow'rd God \_\_\_\_\_ on \_\_\_\_\_ high \_\_\_\_\_

2. 'Twas Christmastide In The Eastern Land  
 When God His Star In The Heavens Kindled,  
 That All Might Know, To The Farthest Strand,  
 To Earth That Night He Had Sent Child Jesus.  
 Oh Wondrous Story, What Light And Glory  
 In Bethlehem.

3. At Twilight Hour In The Long Ago  
 Our Mother Taught Us The Heav'nly Message,  
 That Jesus Brought To All Ken Below,  
 Those Hours And Words Can Ne'er Be Forgotten..  
 Those Mem'ries Sainted Thou Bring'st Untainted,  
 Oh, Christmas Tree!

## STAR OF THE EAST

W: George Cooper

Moderato

M: Amanda Kennedy

Star of the East, Oh Beth-le-hem's star, Guid-ing us  
 on the heav-en a-far! Sor-row and grief are lull'd by thy  
 light, Thou hope of each mor-tal, in death's lone-ly night!  
 Fear-less and tran-quil we look up to Thee! Know-ing thou  
 becam'st thro' e-ter-ni-ty! Help us to fol-low where  
 thou still dost guide, Pil-grims of earth so wide.

## JINGLE BELLS

Allegro

W&amp;M: J.S. Pierpont

Musical score for 'Jingle Bells' in G major, 4/4 time. The score consists of eight staves of music with lyrics underneath. Chord symbols (G, C, Am, D7) are placed above the staff lines. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#).

Dash- ing thru' the snow, In a one- horse o- pen sleigh;  
 O'er the fields we go, Laugh- ing all the way: \_\_\_\_\_  
 Bells on bob- tail ring Mak- ing spir- its bright: What  
 fun it is to ride and sing a sleigh- ing song to- night:  
 Jin- gle bells! Jin- gle, bells! Jin- gle all the way! Oh! What fun it  
 is to ride in a one- horse o- pen sleigh! One-horse o- pen sleigh!

## SILENT NIGHT! HOLY NIGHT!

W: Rev. Joseph Mohr

Slowly

M: Franz Gruber

Musical score for 'Silent Night, Holy Night!' in C major, 3/4 time. The score consists of four staves of music with lyrics underneath. Chord symbols (C, G7, F) are placed above the staff lines. The melody is written on a single staff with a treble clef and a key signature of no sharps or flats.

Si - - lent night, Ho - - - ly night! All is calm  
 all is bright, 'Round yon Vir - - - gin moth- er and child  
 Ho- ly In- fant so ten- der and mild, Sleep in heav- en- ly  
 peace, \_\_\_\_\_ Sleep \_\_\_\_\_ in heav- en- ly peace. \_\_\_\_\_

## CLIMBING UP THE GOLDEN STAIRS

Moderato

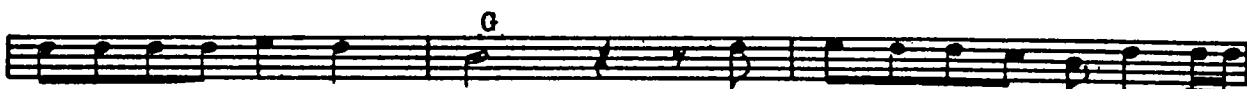
Traditional



Come, all you lit-tle darkies now watch your cues and fig-ures climb-ing up de gold-en



stairs, If they think you are a dude, they will treat you ra-ther rude,



climbing up the gold-en stairs. Ole Pet-er looked so wick-ed when I



ask'd him for a tick-et climb-ing up those gold-en stairs, At the



sight of half a dol-lar he will grab you by the col-lar, And



fire you up de gold-en stairs, Then hear them bells a-



ring-ing 'tis sweet I do de-clare, Oh hear them dark-ies



sing-ing, climbing up de gold-en stairs. Then stairs.

## NOBODY KNOWS THE TROUBLE I'VE SEEN

Traditional

**Slowly**

Chords: F, Bb, Bbm, F, Bb, C7, F, Bb, Bbm, F, A7, D7, Gm7, C7, F, G7, C, F, G7, C7, F.

No - bod- y knows the troub- le I've seen, No-bod- y knows but  
 Je- - sus, No- bod- y knows the troub-les I've seen,  
 Glo- ry Hal- le- lu- jah! 1. Some- times I'm up, some-  
 Al- though you see me  
 times going I'm down; Oh, yes, Lord; Some-  
 along so, Oh, yes, Lord; I  
 times I'm al- most to the ground, Oh, yes, Lord.  
 have my tri- als here be- low, Oh, yes, Lord.

## STEAL AWAY

Slowly, Moderate Motion

Traditional

Chords: F, Bb, C7, F, F, F7, Bb, F, C7, F, Bb, F, Bb, F, Bb, F, C7, F, F, F7, Bb, F, C7, F.

Steal a- way, steal a- way, steal a- way to Je- sus!  
 Steal a- way, Steal a- way home, I've not got long to stay here.  
 My Lord calls me, He calls me by the thun- der; The  
 trum- pet sounds it in my soul: I've not got long to stay here.  
 Steal a- way, steal a- way, steal a- way to Je- sus!  
 Steal a- way, steal a- way home, I've not got long to stay here.

## HEAV'N HEAV'N

Moderato

Traditonal

**Bb**

I got a robe, You got a robe, All God's chil-dren got a

**Bb7 Eb**

robe. When I get to heav-en I'm goin' to put on my robe, I'm goin to

**Bb Eb Bb F7**

shout all o- - - ver God's heav- en, Heav- en,

**Bb Bb7 Eb Gdim**

Heav- en, Ev- 'ry-bod- y talk- in' 'bout heaven ain't goin' there,

**Bb F7 Bb D7 Gm F7 Bb**

heav-en, Heav- en, Gein' to shout all o- ver God's heav-en.

## HEAR THEM BELLS

Moderato

D.S. McCosh

**G D7 G**

Hear dem bells, Don't you hear dem bells?

**D7**

They are ring- in' out the glo- ry of the

**G D7**

lamb, Hear dem bells, Don't you

**G D7**

hear dem bells? They are ring- in' out the

**G**

glo- ry of the lamb.

## DEEP RIVER

Traditional

**Moderato**

Deep riv- er, My home is o- ver  
 dan, Deep riv- er, Lord, I  
 want to cross o- ver in- to camp ground. Lord, I am a-  
 com- in' Lord, I am a- com- in' I  
 want to cross o- ver in- to camp ground, Camp ground, Lord.

Chords: Eb, Eb7, Fm, Cm, Gm, Bb7, Eb, Eb7, Fm, Adim, Fm7, Bb7, Eb, Cm, Gm, Ab, G, Cm, Cb7, Fm7, Bb7, Eb, Ab7, Eb.

## GO DOWN MOSES

Traditional

**Moderato**

Go down Mos- es 'Way down in E- gypt land  
 Tell ol' Pha- roah let my peo- ple go. When  
 go. (Fine) Is- rael was in E- gypt land  
 let my peo- ple go. Op- pressed so hard they  
 could not stand Let my peo- ple go.

Chords: Am, D, Dm, E7, Am, Am7, Cdim, F7, Am, E7, 1. Am, Fine Am, Am, E7, Am, E7, Am, D.C. Am, E7, Am.

## SWING LOW, SWEET CHARIOT

Moderato Traditional

**F**

Swing low, sweet char-i-ot Com-ing for to car-ry me

**C7** **F7** **Bb** **C7**

home, Swing low, sweet char-i-ot,

**Dm** **C7** **F** **Bb** **F**

com-ing for to car-ry me home. I look'd o-ver Jor-dan and

**Dm** **C7** **F** **C7**

what did I see, Com-ing for to car-ry me home? **A**

**F7** **Bb** **C7** **Dm** **C7** **F**

band of an-gels com-ing af-ter me, Com-ing for to car-ry me home.

## KEEP THEM GOLDEN GATES WIDE OPEN

Moderato Joseph Hart

**C** **Dm**

Keep dem gold-en gates wide o-pen,

**G7**

Keep dem gates a-

**C** **G7** **C**

jar! I want the streets all paved with

**Dm** **cdim** **G7**

car-pet, And I don't want

**C**

an-y trol-ley car! \_\_\_\_\_

GIVE ME THAT OLD TIME RELIGION

## Traditional

Give me that old time Re- lig- ion, Give me that  
old time Re- lig- ion, Give me that old time Re-  
lig- ion, It's good e- nough for me. O give me that me. Fine  
1. It was good for the He- brew chil- dren, It was  
2. It will good do when the world's on fi- re, It will  
good do for the He- brew chil- dren, It was good do for the He- brew  
do when the world's on fi- re, It will good do when the world's on  
chil- dren, And it's good e- nough for me. O give me that  
fi- re, And it's good e- nough for me.

# JOSHUA FOUGHT THE BATTLE OF JERICO

**Traditional**

Josh-ua fought the bat-tle of Jer-i-co, Jer-i-co,  
Jer-i-co. Josh-ua fought the bat-tle of  
Jer-i-co And the walls came tumb-ling down, (That morn-ing) down, Fine  
You may talk a-bout your King of Gi-de-on You may  
talk a-bout your man of Saul. There's none like good old  
Josh-ua, At the bat-tle of Jer-i-co. Yes, D.C.



## THE PALMS

Jean-Baptiste Faure

1. A - - round our way the palm-leaves and the flow'rs  
 send forth their per-fume on our fes-tal day, Je-sus ap-pears, He comes to  
 dry our tears, Al-read-y crowds ap-proach and hom-age pay,  
 All na-tions sing and chant His praise, Now let your voic-es join with  
 ours and an-thems raise, Ho-san-na: Glo-ry to God!  
 Bles-sed is He who comes bring-ing sal-va-tion.

2. His voice is heard, and na-tions at the sound - have now re-gained that free-dom  
 3. Re-joice e'en thou, saint-ly Je-ru-sa-lem, Thy chil-dren now sing the Re-  
 sought in vain, Hu-man-i-ty shall ev-'ry where a-bound,  
 deem-er's name, For by His grace the God of Beth-le-hem  
 For light to all the world is giv'n a-gain. All na-tions sing and chant His praise  
 Brings them new faith and home confirms the same.

Now let your voic-es join with ours and an-thems raise, Ho-san-na!  
 Glo-ry to God! Bles-sed is He who comes bring-ing sal-va-tion.

## AVE MARIA

Moderate F Gm7 C7 F Bach-Gounod

Dm G7 C

Fma7 Dm7 G C

Cdim Gm C7

F Bbm7 Gm7

C7 F F7 Bbm7

Ddim Fm Bbm6 C7

F Gm7 C7

Ddim F Gm7

C7 F F7 Bb C7 F

## THE ROSARY

**Slowly**

**Ethelbert Nevin**

The hours I spent with thee, dear heart, Are as a string of pearls to  
 Each hour a pearl, each pearl a pray'r To still a heart in ab- sence  
 me; I count them o- ver ev- 'ry one a- part, My Ro- sa- ry, My  
 wrung: I tell each bead unto the  
 Ro- sa- ry! End, And there a cross is hung!  
 O mem- o- ries that bless and burn! O bar- ren gain and bit- ter  
 loss! I kiss each bead, and strive at last to learn to kiss the  
 cross sweet- heart! To kiss the cross.

AVE MARIA

**Andante**

## Franz Schubert

Andante

Chorus

1. Franz Schubert

G G7 C Cdim G G Em6 G D7

G Am7 D7 G G+ Em

Em6 F#7 Cdim Em Em6 D E7

D A7 D D7 G

D7 Em D7 B7 Am

Gdim D D7 G Em6 D7 G

## THE LOST CHORD

W: Adelaide Proctor

M: Arthur Sullivan

G Em G D7 G G7  
 Seat-ed one day at the or-gan, I was wea-ry and ill at ease, And my  
 Flood-ed the crim-son twi-light, Like the close of an an-gel's psalm, And it

C G D Em7 A7 D G Ddim D7 G  
 fin-gers wander'd id-ly o-ver the noi-sy keys. I know not what I was  
 lay on my fever'd spir-it, with a touch of in-fi-nite calm, It qui-et-ed pain and

D7 C#m F#7 Bm F#7 Bm D7 G Em Em Am  
 play-ing, or what I was dream-ing then, But I struck one chord of music like the  
 sor-row, like love o-ver-com-ing strife, It seem'd the harmonious ech-o from

G D7 1. G F C Em A7 G D7 G  
 sound of a great A-men, Like the sound of a great A-men, It  
 our dis-chord-ant

2. G Em Gma7 C G Am7 D7 G  
 life. It link'd all perplex-ed mean-ings in-to one per-fect peace; And

Em Gma7 Em6 F#7 B B7  
 trem-bled away into silence, as if it were loath to cease, I have sought but I seek it

Em F#7 B7 E Em B7  
 vain-ly, That one lost chord di-vine, Which came from the soul of the organ, And

Em C D7 G C G C D7 G Em  
 en-ter'd in-to mine. It may be that death's bright angel will

G D7 G G7 C G D Em7 A7  
 speak in that chord again. It may be that on-ly in heav'n I shall hear that great a-

D G Bm Em C E7 Am Am7 D7 G7  
 men It may be that death's bright an-gel will speak in that chord a- gain, It

C Cm G D7 G7 C G Am7 D7 G  
 may be that on-ly in heav'n I shall hear that grand A-men.

## ABIDE WITH ME, FAST FALLS THE EVENTIDE

W: Henry Francis Lyte

M: William H. Monk

Musical notation for the hymn 'Abide with Me'. It consists of three staves of music. The first staff is in G major (one sharp) and 4/4 time. The second staff is in E-flat major (three flats) and 4/4 time. The third staff is in E-flat major (three flats) and 4/4 time. The lyrics are written below the notes.

1. A-bide with me: fast falls the e-ven-tide; The dark-ness  
 2. Swift to its close ebbs out life's lit-tle day; Earth's joys grow  
 3. I need Thy pres-ence ev-'ry pass-ing hour: What but Thy  
 4. Hold Thou Thy cross be-fore my clos-ing eyes, Shine thro' the

deep-ens; Lord, with me a-bide: When oth-er help-ers fail, and com-forts  
 dim, its glo-ries pass a-way; Change and de-cay in all a-round I  
 grace can foil the tempt-er's pow'r? Who like Thy-self my guide and stay can  
 gloom, and point me to the skies: Heav'n's morning breaks, and earth's vain shadows

flee, Help of the help-less, O a-bide with me:  
 see: O Thou who chang-est not, a-bide with me:  
 be? Through cloud and sun-shine, O a-bide with me:  
 flee In life, in death, O Lord, a-bide with me:

## ALL HAIL THE POWER OF JESUS' NAME!

W: Edward Perronet

M: Oliver Holden

Musical notation for the hymn 'All Hail the Power of Jesus' Name!'. It consists of three staves of music. The first staff is in D major (two sharps) and 4/4 time. The second staff is in D major (two sharps) and 4/4 time. The third staff is in D major (two sharps) and 4/4 time. The lyrics are written below the notes.

1. All hail the power of Je-sus' name! Let an-gels pros-trate fall;  
 2. Ye cho-sen seed of Is-rael's race, Ye ran-somed from the fall,  
 3. Let ev-ery kin-dred, ev-ery tribe, On this ter-res-trial ball,  
 4. O that with yon-der sa-cred throng We at His feet may fall!

Bring forth the roy-al di-a-dem, And crown Him Lord of all;  
 Hail Him who saves you by His grace, And crown Him Lord of all;  
 To Him all maj-es-ty as-cribe, And crown Him Lord of all;  
 We'll join the ev-er-last-ing song, And crown Him Lord of all;

Bring forth the roy-al di-a-dem, And crown Him Lord of all;  
 Hail Him who saves you by His grace, And crown Him Lord of all;  
 To Him all maj-es-ty as-cribe, And crown Him Lord of all;  
 We'll join the ev-er-last-ing song, And crown Him Lord of all;

## ABIDE WITH ME, FAST BREAKS THE MORNING LIGHT

W: Bertha H. Woods

M: William H. Monk

Eb Bb7 Cm Eb Ab Bb Cm7 Bb7 Eb Ab Eb  
 1. A-bide with me; fast breaks the morn-ing light; Our day-star  
 2. I know no fear, with Thee at hand to bless, Sin hath no  
 3. I know Thy pres-ence ey-ery pass-ing hour, I know Thy  
 Ab Eb F7 Bb7 Eb Bb7 Cm Eb  
 ris-es, ban-ish-ing all night; Thou art our strength, O  
 power and life no wretch-ed-ness; Health, hope and love in  
 peace, for Thou a-lone art power; O Love di-vine, a-  
 Ab C7 Fm Bb7 Eb Bb7 Cm Fm Eb Bb7 Eb  
 Truth that mak-eth free, We would un-fail-ing-ly a-bide in Thee.  
 all a-round I see For those who trust-ing-ly a-bide in Thee.  
 bid-ing con-stant-ly, I need not plead, Thou dost a-bide with me.

## ANNIVERSARY HYMN (O God Of Our Fathers)

M: Edward H. Pruden

M: Netherlands Folk Song

D A7 D  
 1. O God of our Fa-thers, we praise and a-dore Thee  
 2. Help us to be faith-ful to Thee and Thy king-dom  
 3. Our task is no great-er than that which our Fa-thers  
 4. We now re-af-firm our un-dy-ing de-vo-tion  
 A Bm E7 A Bm E7 A  
 For all Thy great mer-cies thru years that are gone;  
 Thy church and the work of our Christ in all lands:  
 As-sumed with fi-del-i-ty cour-age and pride:  
 We pray Thou wilt fill us with all strength and grace:  
 A7 D A7 D  
 Thy guid-dance and good-ness thru man-y gen-er-a-tions  
 May loy-al-ty, sac-ri-fice, cour-age now at-tend us,  
 We know that all mount-ains will van-ish now be-fore us,  
 Crown all high en-deav-ours with vic-to-ries for-ev-er,  
 G A7 D Bm A7 D  
 Have brought us now at last to a new day's bright dawn.  
 And bring to ful-lest tri-umph Thy work in our hands.  
 If Thou wilt point the way and re-main at our side.  
 And may we run with faith-ful-ness life's fate-ful race.

## BEULAH LAND

W: Edgar Page

M: John R. Sweeney



1. I've reached the land of corn and wine and all its rich-es free-ly mine;
2. My Sav-ior comes and walks with me, and sweet com-mun-ion here have we;
3. The zephyrs seem to float to me sweet sounds of heav-en's mel-o-dy,



Here shines un-dimmed one bliss-ful day, For all my night has passed a-way.  
 He gent-ly leads me by His hand, For this is heav-en's bor-der-land.  
 As an-els with the white robed throng join in the sweet re-demp-tion song.



O Beau-lah Land, sweet Beau-lah Land, As on thy high-est moun-tain stand,



I look a-way a-cross the sea, Where man-sions are pre-pared for me,



And view the shin-ing glo-ry-shore, My heaven, my home for ev-er-more.

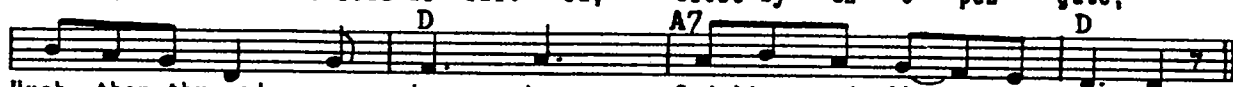
## BEAUTIFUL ISLE OF SOMEWHERE

W: Jessie B. Pounds

M: J. S. Fearis



1. Somewhere the sun is shin-ing, Some-where the song-birds dwell;
2. Somewhere the day is long-er, Some-where the task is done;
3. Somewhere the load is lift-ed, Close by an o-pen gate;



Hush, then thy sad re-pin-ing, God lives and all is well.  
 Somewhere the heart is strong-er, Some-where the guer-don won.  
 Somewhere the clouds are rift-ed, Some-where the an-gels wait.



Some-where, some-where, Beau-ti-ful isle of some-where!



Land of the true, where we live a-new, Beau-ti-ful isle of some-where!

## BLEST BE THE TIE THAT BINDS

M: John Fawcett

M: Hans C. Nageli

Musical notation for the first system of 'Blest Be the Tie That Binds'. The melody is in 3/4 time, starting on a treble clef. The key signature has one flat (B-flat). The first system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are F, C7, F, F7, Bb, F, C.

1. Blest be the tie that binds Our hearts in Chris- tian love;  
 2. Be- fore our Fa- ther's throne We pour our ar- dent prayers;  
 3. We share our mu- tual woes, Our mu- tual bur- dens bear,  
 4. When we a- sun- der part, It gives us in- ward pain;

Musical notation for the second system of 'Blest Be the Tie That Binds'. The melody continues from the first system. The second system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are F, C7, F, Bb, F, Bb, F, C7, F.

The fel- low- ship of kin- dred minds Is like to that a- bove.  
 Our fears, our hopes, our aims, are one, Our com- forts and our cares.  
 A oft- en for each oth- er flows The sym- pa- thiz- ing tear.  
 B we shall still be joined heart, And hope to meet a- gain.

## (Alternate Melody)

Lowell Mason

Musical notation for the alternate melody of 'Blest Be the Tie That Binds'. The melody is in 3/4 time, starting on a treble clef. The key signature has one flat (B-flat). The first system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are C, F, C, D7, G.

Musical notation for the second system of the alternate melody of 'Blest Be the Tie That Binds'. The melody continues from the first system. The second system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are C, F, C, G, C, F, G, G7, C, F, C.

## BLESSED ASSURANCE

M: Fanny J. Crosby

M: Phoebe P. Knapp

Musical notation for the first system of 'Blessed Assurance'. The melody is in 3/4 time, starting on a treble clef. The key signature has one flat (B-flat). The first system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are G, D, A, E7.

1. Bless- ed as- sur- ance, Je- sus is mine! O what a fore- taste of glo- ry di-  
 2. Per- fect sub- mis- sion, all is at rest, I in my Sav- iour am hap- py and

Musical notation for the second system of 'Blessed Assurance'. The melody continues from the first system. The second system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are A, D, D, G, D.

vine! Heir of sal- va- tion, pur- chase of God, Born of His  
 blest, Watch- ing and wait- ing, look- ing a- bove, Filled with His

Musical notation for the third system of 'Blessed Assurance'. The melody continues from the second system. The third system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are Em, D, A7, D, D, G.

Spir- it, washed in His blood. This is my sto- ry, this is my  
 good- ness, lost in His love.

Musical notation for the fourth system of 'Blessed Assurance'. The melody continues from the third system. The fourth system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are D, G, D, A, E7, A, A7.

song, Prais- ing my Sav- iour all the day long, This is my

Musical notation for the fifth system of 'Blessed Assurance'. The melody continues from the fourth system. The fifth system of notes is: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (half). Chords above the staff are D, G, Em, D, A7, D.

sto- ry, this is my song, Prais- ing my Sav- iour all the day long.



## BRIGHTEN THE CORNER WHERE YOU ARE

M: Ina D. Ogdon

M: Charles H. Gabriel



1. Do not wait un-til some deed of greatness you may do, Do not wait to  
 2. Here for all your talent you may surely find a need, Here reflect the



shed your light a - far, To the man - y du - ties ev-er near you now be true,  
 bright and morning star; E- ven from your hum - ble hand the bread of life may feed,



Bright-en the cor- ner where you are. Bright-en the cor- ner where you are!  
 Bright-en the cor- ner where you are.



Bright-en the cor- ner where you are! Some-one far from har- bor you may



guide a - cross the bar; Bright-en the cor- ner where you are.

## BRIGHTLY BEAMS OUR FATHER'S MERCY

M: Phillip P. Bliss

M: Phillip P. Bliss



1. Brightly beams our Fa-ther's mer- cy From His light- house ev-er- more;  
 2. Trim your fee-ble lamp, my broth-er! Some poor sea - men, tempest-tossed,



But to us He gives the keep- ing Of the lights a-long the shore.  
 Try - ing now to make the har- bor, In the dark-ness may be lost.



Let the low - er lights be burn-ing! Send a gleam a-cross the wave!



Some poor faint - ing, struggling sea-man You may res-cue, you may save.

## BRIGHTLY GLEAMS OUR BANNER

M: Thomas J. Potter

M: Arthur S. Sullivan

**Ab**

1. Bright-ly gleams our ban-ner, Point-ing to the sky, Wav-ing wan-d'ers  
 2. Je-sus, Lord and Mas-ter, At Thy sa-cred feet, Here with hearts re-  
 3. All our days di-rect us In the way we go; Lead us on vic-  
 4. Then with saints and an-gels May we join a-bove, Off-'ring pray'rs and

**Eb Bb7 Eb F7 Bb**

on-ward To their home on high. Journey-ing o'er the des-ert,  
 joic-ing See Thy child-ren meet; Oft-en have we left Thee,  
 to-rious O-ver ev-'ry foe; Bid Thine an-gels shield us  
 prais-es At Thy throne of love; When the toil is o-ver,

**D7 Gm Edim Bb F7 Bb**

Glad-ly thus we pray, And with hearts u-nit-ed Take our heav'n-ward way.  
 Oft-en gone a-stray; Keep us, might-y Sav-ior, In the nar-row way.  
 When the storm clouds low'r; Pardon, Lord, and save us In the last dread hour.  
 Then come rest and peace; Je-sus in His beau-ty, Songs that nev-er cease,

**Eb Eb7 Ab Bb7**

Bright-ly gleams our ban-ner Point-ing to the sky, Wav-ing wand-'ers

**Eb Ab Eb Bb7 Eb Ab Eb**

on-ward To their home on high. A-men.

## BRINGING IN THE SHEAVES

M: Knowles Shaw

M: Georges A. Miner

**C F C F C F**

1. Sow-ing in the morn-ing, sow-ing seeds of kind-ness, Sow-ing in the  
 2. Sow-ing in the sun-shine, sow-ing in the shad-ows, Fear-ing nei-ther  
 3. Go-ing forth with weeping, sow-ing for the Mas-ter, The' the loss sus-

**C G Gdim G C F C**

noon-tide and the dew-y eve; Wait-ing for the har-vest,  
 clouds nor win-ter's chill-ing breeze; By and by the har-vest,  
 tained our spir-it oft-en grieves; When our weep-ing's o-ver,

**F C G7 C G7 C**

and the time of reap-ing, We shall come re-joic-ing, bring-ing in the sheaves.  
 and the la-bor end-ed, We shall come re-joic-ing, bring-ing in the sheaves.  
 He will bid us wel-come, We shall come re-joic-ing, bring-ing in the sheaves.

## COUNT OUR BLESSINGS

M: Johnson Oatman, Jr.

M: Edwin O. Excell

1. When up - on life's bil-lows you are tem-pest tossed, When you are dis -  
 2. Are you ev-er bur-dened with a load of care? Does the cross seem  
 3. So, a - mid the con-flict, wheth-er great or small, Do not be dis-

cour-aged, think-ing all is lost, Count your man - y bless-ings, name them  
 heav-y you are called to bear? Count your man - y bless-ings, ev - 'ry  
 cour-aged God is o - ver all; Count your man - y bless-ings, an - gels

one by one, And it will sur - prise you what the Lord hath done.  
 doubt will fly, And you will be sing-ing as the days go by.  
 will at - tend, Help and com-fort give you to your journ-ey's end.

Count your bless-ings, name them one by one: Count your  
 bless-ings, See what God hath done; Count your bless-ings,  
 name them one by one; Count your man-y bless-ings, See what God hath done.

## COME, THOU ALMIGHTY KING

W: Anonymous

M: Felice di Giardini

1. Come, Thou Al-might-y King, Help us Thy name to sing,  
 2. Come, Thou In-car-nate Word, Gird on Thy might-y sword,  
 3. Come, Ho-ly Com-fort-er, Thy sa-cred wit-ness bear  
 4. To the great One in Three E-ter-nal prais-es be

no ch.

Help us to praise: Fa-ther, all-glo-ri-ous, O'er all vic-  
 Our prayer at-tend: Come, and Thy peo-ple bless, And give Thy  
 In this glad hour: Thou who al-might-y art, Now rule in  
 Hence, ev-er-more! His sov-ereign maj-es-ty May we in

to-ri-ous, Come, and reign o-ver us, An-cient of Days.  
 word suc-cess: Spir-it of ho-li-ness, On us de-scend.  
 ev-ery heart, And ne'er from us de-part, Spir-it of power,  
 glo-ry see, And to e-ter-ni-ty Love and a-dore!

## CROSSING THE BAR

W: Alfred Lord Tennyson

M: Sir Joseph Barnby

Sun- set and eve-ning star, And one clear call for me! And may there  
 be no moan- ing of the bar When I put out to sea, But such a  
 tide as mov- ing seems a- sleep, Too full for sound and  
 foam, When that which drew from out the bound- less deep  
 Turns a- gain home. Twi- light and eve- ning bell, And  
 af- ter that the dark! And may there be no sad- ness  
 of fare-well When I em- bark; For though from out our  
 bourne of time and place The flood may bear me far, I  
 hope to see my Pi- lot face to face When I have crossed the bar.

## THE CHURCH'S ONE FOUNDATION

M: Samuel J. Stone

M: Samuel S. Wesley

1. The Church's one Foun- da- tion Is Je- sus Christ her Lord;  
 2. E- lect from ev- ery na- tion, Yet one o'er all the earth,  
 3. Mid toil and trib- u- la- tion, And tu- mult of her war,  
 4. Yet she on earth hath nn- ion With God the Three in One,

She is His new cre- a- tion, By wa- ter and the word:  
 Her char- ter of sal- va- tion, One Lord, one faith, one birth;  
 She waits the con- sum- ma- tion Of peace for- ev- er- more;  
 And mys- tic sweet com- mun- ion With those whose rest is won:

From heaven He came and sought her To be His ho- ly Bride;  
 One ho- ly name she bless- es, Par- takes one ho- ly food;  
 Till with the vi- sion glo- rious Her long- ing eyes are blest,  
 O hap- py ones and ho- ly! Lord, give us grace that we,

With His own blood He bought her, And for her life He died.  
 And to one hope she press- es, With ev- ery grace en- dued.  
 And the great Church vic- to- rious Shall be the Church at rest.  
 Like them, the meek and low- ly, On high may dwell with Thee. A- men.

## DAY IS DYING IN THE WEST

M: Mary A. Lathbury

M: William F. Sherwin

1. Day is dy- ing in the west; Heaven is touch- ing earth with rest:  
 2. Lord of life be- neath the dome Of the u- ni- verse, Thy home,  
 3. When for- ev- er from our sight Pass the stars, the day, the night,

Wait and wor- ship while the night Sets her eve- ning lamps a- light Thru'  
 Gath- er us who seek Thy face To the fold of Thy em- brace, For  
 Lord of an- gels, on our eyes Let e- ter- nal morn- ing rise, And

all the sky. Ho- ly, ho- ly, ho- ly Lord God of Hosts!  
 Thou art nigh. shad- ews end.

Heaven and earth are full of Thee; Heaven  
 and earth are praising Thee, O Lord Most High!

## DOWN BY THE RIVERSIDE

W: Anonymous

M: Negro Spiritual

1. Goin' to lay down my bur - den, Down by the riv - er - side,  
 2. Goin' to try on my long white robe, Down by the riv - er - side,

Down by the riv - er - side, Down by the riv - er side, Goin' to  
 lay down my bur - den, Down by the riv - er - side, Goin' to  
 try on my long white robe, Down by the riv - er - side, Goin' to

stud-y war no more. Ain't goin' to stud-y war no more, Ain't goin' to  
 stud-y war no more, Ain't goin' to stud-y war no more. more.

## THE CHURCH IN THE WILDWOOD

W: William S. Pitts

M: William S. Pitts

1. There's a church in the val-ley by the wild - wood, No  
 2. O come to the church in the wild - wood, To the  
 3. From the church in the val-ley by the wild - wood, When

love - li - er spot in the dale; No place is so dear to my  
 trees where the wild flow - ers bloom; Where the part - ing hymn will be  
 day fades a - way in - to night, I would fain from this spot of my

child - - hood As the lit - tle brown church in the vale.  
 chant - ed, We will weep by the side of the tomb.  
 child - - hood Wing my way to the man - sions of light.

CHOS. Bb F7 Bb D.S.\*  
 Come to the church in the wild-wood, Oh, come to the church in the vale!

## ONWARD, CHRISTIAN SOLDIERS

W: Sabine Baring-Gould

M: Arthur S. Sullivan

Musical notation for the hymn 'Onward, Christian Soldiers'. It consists of five systems of a single melodic line on a five-line staff. The key signature is one flat (Bb) and the time signature is 4/4. Chord symbols are placed above the staff at various points: Eb, Bb7, Eb, Bb, F7, Bb, Bb7, Eb, Ab, Fm7, Bb, REFR. Eb, Bb7, Bb7, Cm, Eb, Fm7, Bb7, Eb.

1. On-ward, Christ-ian sol - diers, March-ing as to war,  
 2. Like a might-y ar - my Moves the Church of God;  
 3. Crowns and thrones may per - ish, King-doms rise and wane,  
 4. On-ward then, ye peo - ple,, Join our hap-py throng,

With the cross of Je - sus Go - ing on be - fore;  
 Broth-ers, we are tread - ing Where the saints have trod;  
 But the Church of Je - sus Con - stant will re - main;  
 Blend with our your voic - es In the tri - umph song:

Christ, the roy - al Mas - ter, Leads a - gainst the foe;  
 We are not di - vid - ed, All one bod - y we;  
 Gates of hell can nev - er 'Gainst the Church pre - vail;  
 Glo - ry, laud and hon - or Un - to Christ the King:

For - ward in - to bat - tle See His ban - ners go.  
 One in hope and doc - trine, One in char - i - ty.  
 We have Christ's own prom - ise And that can - not fail.  
 This thru count - less a - ges Men and an - gels sing.

REF. Eb Bb7 Eb  
 On - ward, Christ-ian sol - diers, March-ing as to war,

Bb7 Cm Eb Fm7 Bb7 Eb  
 With the cross of Je - sus Go - ing on be - fore.

## DOXOLOGY

W: Thomas Ken

M: From the "Genevan Psalter"

Musical notation for the Doxology. It consists of two systems of a single melodic line on a five-line staff. The key signature is one flat (Bb) and the time signature is 4/4. Chord symbols are placed above the staff: G, D, Em, Bm, Em, D, G, D, Em, C, G, D, Em, D, G, D, G, C, D, G, Em, Am, G, D7, G.

Praise God, from whom all blessings flow; Praise Him, all creatures here be- low;

Praise Him a-bove, ye heav'n-ly host; Praise Fa-ther, Son, and Ho- ly Ghost!

## FAITH OF OUR FATHERS, LIVING STILL

W: Frederick W. Faber

M: Henri F. Hemy

1. Faith of our fa - thers, liv - ing still, In-spite of dun-geon,  
 2. Our fa - thers, chained in pris - ons dark, Were still in heart and  
 3. Faith of our fa - thers, we will love Both friend and foe in

fire and sword, O how our hearts beat high with joy  
 con - science free, And blest would be their chil - dren's fate,  
 all our strife, And preach thee, too, as love knows how

When-e'er we hear that glo - rious word! Faith of our fa - thers,  
 Tho they, like them, should die for thee: Faith of our fa - thers,  
 By kind - ly words and vir - tuous life: Faith of our fa - thers,

ho - ly faith, We will be true to thee till death.

## FAIREST LORD JESUS

W: Crusaders' Hymn

M: Richard S. Willis

1. Fair - est Lord Je - sus! Ru - ler of all na - ture!  
 2. Fair are the mead - ows, Fair - er still the wood - lands.  
 3. Fair is the sun - shine, Fair - er still the moon - light,

O Thou of God and man the Son! Thee will I cher - ish,  
 Robed in the bloom - ing garb of spring; Je - sus is fair - er,  
 And all the twin - kling star - ry host; Je - sus shines bright - er,

Thee will I hon - or, Thou my soul's glo - ry, joy, and crown.  
 Je - sus is pur - er, Who makes the woe - ful heart to sing.  
 Je - sus shines pur - er, Than all the an - gels heav'n can boast!



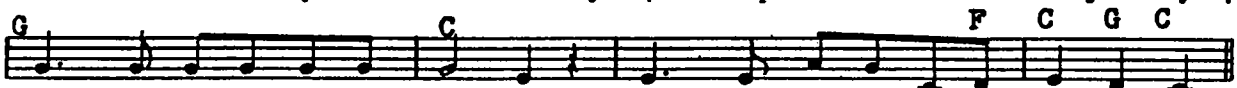
## GOD BE WITH YOU TILL WE MEET AGAIN.

W: J. E. Rankin

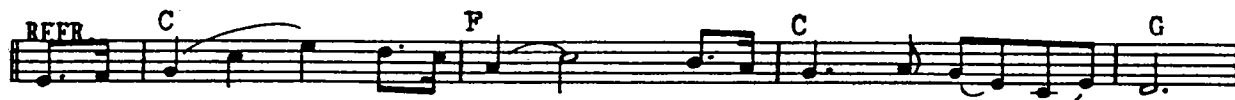
M: W. G. Toner



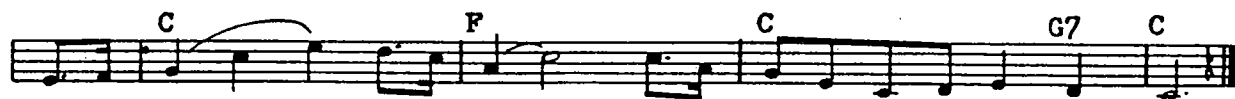
1. God be with you till we meet a-gain; By His counsels guide, uphold you,  
 2. God be with you till we meet a-gain; Neath His wings protecting, hide you,  
 3. God be with you till we meet a-gain; When life's perils thick confound you,  
 4. God be with you till we meet a-gain; Keep love's banner floating o'er you,



With His sheep se-cure-ly fold you; God be with you till we meet a - gain.  
 Dai- ly man- na still pro-vide you; God be with you till we meet a - gain.  
 Put His arms un- fail-ing round you; God be with you till we meet a - gain.  
 Smite death's threat'ning wave before you; God be with you till we meet a - gain.



Till we meet, till we meet, till we meet at Je - sus feet;



Till we meet, till we meet, God be with you till we meet a - gain.

## HE LEADETH ME, O BLESSED THOUGHT

W: Joseph H. Gilmore

M: William B. Bradbury



1. He lead-eth me! O bless-ed tho't! O words with heav'nly com-fort fraught.  
 2. Some-times 'mid scenes of deepest gloom, Some-times where E-den's bowers bloom,  
 3. Lord, I would clasp Thy hand in mine, Nor ev - er mur-mur nor re-pine,  
 4. And when my task on earth is done, When, by Thy grace, the vic-t'ry's won,



What - e'er I do, what - e'er I be, Still 'tis God's hand that lead-eth me.  
 By wa - ters still, o'er troubled sea, Still 'tis His hand that lead-eth me.  
 Con - tent what-ev-er lot I see, Since 'tis my God that lead-eth me.  
 E'en death's cold wave I will not flee, Since God thru Tor - dan lead-eth me.



He lead-eth me, He lead-eth me, By His own hand He lead-eth me;



His faith-ful fol-low'r I would be, For by His hand He lead-eth me.

## GOD IS LOVE, HIS MERCY BRIGHTENS

M: John Bowring

M: From Psalmodia Sacra



1. God is love; His mer-cy bright-ens All the paths in which we rove;  
 2. Chance and change are bus-y ev - er; Man de-cays and a - ges move;  
 3. E'en the hour that dark-est seem-eth Will His changeless good-ness prove;  
 4. He with earth-ly cares en-twin-eth Hope and com- fort from a - bove;



Bliss He wakes and woe He light-ens: God is wis - dom, God is love.  
 But His mer-cy wan-eth nev-er: God is wis - dom, God is love.  
 Thru the gloom His brightness streameth: God is wis - dom, God is love.  
 Ev - 'ry-where His glo - ry shin-eth: God is wis - dom, God is love.

## HIDING IN THEE

M: William O. Cushing

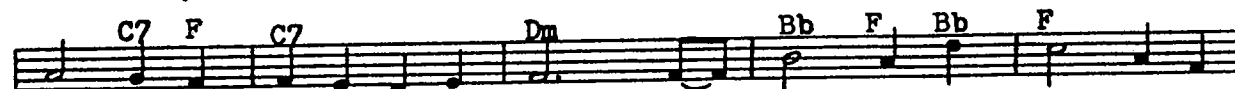
M: Ira D. Sankey



1. O safe to the Rock that is high - er than I, My  
 2. In the calm of the noon-tide, in sor - row's lone hour, In  
 3. How oft in the con-flict, when pressed by the foe, I have



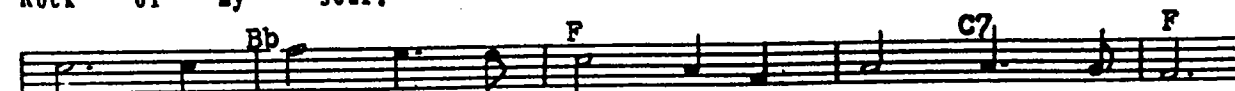
soul in its con-flicts and sor - row would fly; So sin - ful, so  
 times when temp - ta - tion casts o'er me its pow'r; In the tem-pests of  
 fled to my ref-uge and breathed out my woe; How oft - en when



wear - y, Thine, Thine would I be; Thou blest "Rock of A - ges", I'm  
 life on its wide heav-ing sea; Thou blest "Rock of A - ges", I'm  
 tri - als like sea - bil - lows roll, Have I hid - den in Thee, O Thou



hid - ing in Thee.  
 hid - ing in Thee. Hid - ing in Thee, Hid - ing in  
 Rock of my soul.



Thee, Thou blest "Rock of A - ges", I'm hid - ing in Thee.

# HOLY, HOLY, HOLY! LORD GOD ALMIGHTY

M: Reginald Heber

M: John B. Dykes

Eb Cm Bb7 Eb Ab Fm6 Eb Bb7 Eb Bb  
 1. Ho - ly, Ho - ly, Ho - ly, Lord, God Al - might-y! Ear - ly in the  
 2. Ho - ly, Ho - ly, Ho - ly! All saints a - dore Thee, Cast - ing down their  
 3. Ho - ly, Ho - ly, Ho - ly, Lord God Al - might-y! All Thy work shall  
 Cm7 F7 Bb Eb Bb F7 Bb Eb Cm Bb Eb  
 morn - ing our song shall rise to Thee; Ho - ly, Ho - ly, Ho - ly!  
 gold-en crowns a - round the glass-y sea; Cher-u - bim and Ser-a - phim,  
 praise Thy name in earth and sky and sea; Ho - ly, Ho - ly, Ho - ly!  
 Ab Fm6 Eb Cm Eb Ab Eb Fm Bb7 Eb  
 Mer - ci-ful and Might-y! God in Three Per - sons, bless-ed Trin - i - ty!  
 Fall - ing down be - fore Thee, Who wert and art and ev - er-more shall be,  
 Mer - ci-ful and Might-y! God in Three Per - sons, bless-ed Trin - i - ty!

## GLORY BE TO GOD ON HIGH

M: Charles Wesley

M: Samuel Webbe

Eb Bb7 Eb Bb Eb Bb  
 1. Glo - ry be to God on high, God whose glo - ry fills the sky;  
 2. Mark the won - ders of His hand, Pow'r no em - pire can with-stand;  
 Eb Bb7 Eb Bb7 Eb Bb7 Eb Cm Fm Bb7 Eb  
 Peace on earth to man is giv'n, Man, the well be - loved of heav'n.  
 Wis-dom, an-gels' glo-rious theme; Good-ness one e - ter - nal stream.  
 Bb F7 Bb Bb Eb Bb  
 Gra - cious Fa - ther, in Thy love, Send Thy bloess-ings from a - bove;  
 All ye peo - ple, raise the song, End-less thanks to God be - long;  
 Eb Bb7 Eb Bb7 Eb Bb7 Eb Cm Fm Bb7 Eb  
 Let Thy light, Thy truth, Thy peace Bid all strife and tum - ult cease.  
 Hearts o'erflowing with His praise Join the hymns your voic - es raise.

# HOLY GHOST, WITH LIGHT DIVINE

W: Andrew Reed

M: Louis M. Gottschalk

1. Ho - ly Ghost, with light di - vine, Shine up -  
 2. Ho - ly Ghost, with pow'r di - vine, Cleanse this  
 3. Ho - ly Ghost, with joy di - vine, Cheer this  
 4. Ho - ly Spir - it, all di - vine, Dwell with-

on this heart of mine; Chase the shades of  
 guilt - y heart of mine; Long hath sin with-  
 sad - dened heart of mine; Bid my man - y  
 in this heart of mine; Cast down ev - 'ry

night a - way, Turn my dark - ness in - to day.  
 out con - trol Held dom - in - ion o'er my soul.  
 woes de - part, Heal my wound - ed, bleed - ing heart.  
 i - dol - throne, Reign su - preme and reign a - lone.

# HOW FIRM A FOUNDATION

W: George Keith

M: Anonymous

1. How firm a foun - da-tion, ye saints of the Lord, Is laid for your  
 2. "Fear not, I am with thee, O be not dis-mayed, For I am thy  
 3. "When thru the deep wa-ters I call thee to go, The riv-ers of  
 4. "When thru fier-y tri-als thy path-way shall lie, My grace all suf-

faith in His ex - cel - lent Word! What more can He say than to  
 God, I will still give thee aid; I'll strength - en thee, help thee, and  
 sor - row shall not o - ver - flow; For I will be with thee, thy  
 fi - cient, will be thy sup - ply, The flames shall not hurt thee: I

you He hath said, To you who for ref - uge to Je - sus have  
 cause thee to stand, Up - held by my gra - cious, om - ni - po - tent  
 tri - als to bless, And sanc - ti - fy to thee thy deep - est dis -  
 on - ly de - sign, Thy dross to con - sume, and thy gold to re -

fled? To you, who for ref - uge to Je - sus have fled.  
 hand, Up - held by my gra - cious om - ni - po - tent hand.  
 tress, And sanc - ti - fy to thee thy deep - est dis - tress.  
 fine, Thy dross to con - sume and thy gold to re - fine.

## RING OUT THE OLD, RING IN THE NEW

W: Alfred Tennyson

M: John B. Calkin

1. Ring out the old, ring in the new, Ring, hap- py bells, a-cross the snow:  
 2. Ring out old shapes of foul dis-ease, Ring out the nar-r'wing lust of gold;  
 3. Ring in the val- iant man and free, The larg- er heart, the kind-lier hand

The year is go - ing, let him go; Ring out the false, ring in the true.  
 Ring out the thous-and wars of old, Ring in the thous-and years of peace.  
 Ring out the dark-ness of the land, Ring in the Christ that is to be.

## I NEED THEE EVERY HOUR

W: Annie S. Hawks

M: Robert Lowry

1. I need Thee ev-'ry hour, Most gra - - cious Lord; No  
 2. I need Thee ev-'ry hour, Stay Thou near - by; Temp-  
 3. I need Thee ev-'ry hour, In joy or pain; Come  
 4. I need Thee ev-'ry hour, Most Ho - - ly One; O

ten - der voice like Thine Can peace af - ford.  
 ta - tions lose their pow'r When Thou art nigh. I need Thee, O I need Thee;  
 quick-ly and a - bide, Or life is vain.  
 make me Thine in - deed, Thou bless - ed Son.

Ev - 'ry hour I need Thee; O bless me now, my Sav - ior, I come to Thee!

## GLORY BE TO THE FATHER

W: Traditional

M: H. W. Greatorrex

Glo - ry be to the Fa - ther, and to the Son, and to the

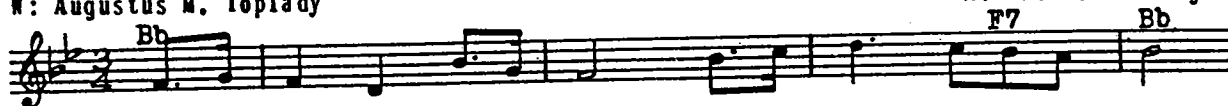
Ho - - ly Ghost; As it was in the be - gin - ning, is

now and ev - er shall be, world with-out end, A - men, A - men.

# ROCK OF AGES, CLEFT FOR ME

W: Augustus M. Toplady

M: Thomas Hastings



1. Rock of A - ges, cleft for me, Let me hide my-self in Thee;
2. Could my tears for- ev - er flow, Could my zeal no lan-guor know,
3. While I draw this fleet-ing breath, When my eyes shall close in death,



Let the wa - ter and the blood, From Thy wound - ed side which flowed,  
These for sin could not a - tone; Thou must save, and Thou a - lone:  
When I rise to worlds un-known, And be - hold Thee on Thy throne,

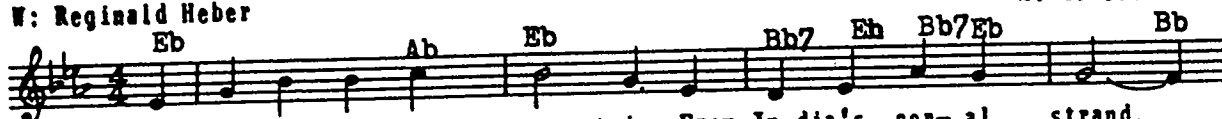


Be of din the dou - ble cure, Save from wrath and make me pure.  
In my hand no price I bring, Sim- ply to thy cross I cling.  
Rock of A - ges, cleft for, me, Let me hide my- self in Thee.

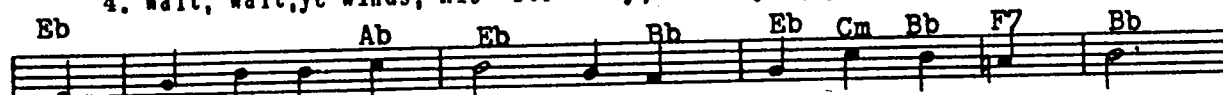
## FROM GREENLAND'S ICY MOUNTAINS

W: Reginald Heber

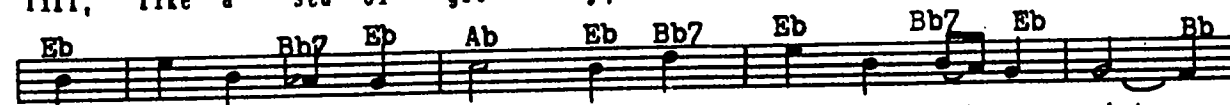
M: Lowell Mason



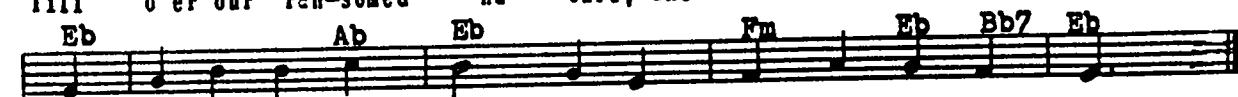
1. From Greenland's i-cy moun - tains, From In-dia's cor-al strand,
2. What tho the spi-cy breez- es Blow soft o'er Cey-lon's isle;
3. Can we, whose souls are light- ed With wis- dom from on high;
4. Waft, waft, ye winds, His sto - ry, And you, ye wa- ters roll,



Where Ar - ric's sun-ny foun - tains Roll down their gold - en sand;  
Tho ev - 'ry pros-pect pleas- es, And on - ly man is vile:  
Can we to men be - night - ed The lamp of life de - ny?  
Till, like a sea of glo - ry, It



From many an an- cient riv - er, From many a palm-y plain,  
In vain with lav- ish kind - ness The gifts of God are strown;  
Sal - va - tion, O sal - va - tion! The joy - ful sound pro - claim,  
Till o'er our ran-somed na - ture, The Lamb for sin-ners slain,



They call us to de - liv - er Their land from er - ror's chain.  
The heath-en in his blind - ness Bows down to wood and stone.  
Till each re-mot-est na - tion Has learned Mes - si - ah's name.  
Re - deem-er, King, Cre - a - tor, In bliss re- turns to reign.